

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 49—No. 45.

SATURDAY, NOVEMBER 11, 1871.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THE SEVENTH SATURDAY CONCERT.—THIS DAY.—Mdlle. Colombo and Signor Foll. Solo organ, Dr. Stainer. Conductor—Mr. MANNS. Beethoven's Symphony No. 2; Organ Sonata No. 6 (Mendelssohn); Overtures "Melusina" (Mendelssohn); and "Romeo and Juliet" (Macfarren). Admission Half a-Crown, or by Guinea Season Ticket. Numbered Stalls, Half-a-Crown.

ROYAL ALBERT HALL CHORAL SOCIETY.

Under the sanction of H. R. H. the PRINCE OF WALES, K.G., and of Her Majesty's Commissioners for the Exhibition of 1881.

IT has been arranged that a CHORAL SOCIETY shall be established in connection with the Royal Albert Hall, and that in furtherance of the objects of this Society, a series of Choral Concerts shall be given during the months of May, June, and July, 1872, under the direction of Monsieur CHARLES GOSWOLD. The Choir will number 1,600 Voices, carefully selected and tested. The Programmes will contain many works of a character new to the English Concert-room. The Rehearsals, under Monsieur Goswold, will commence in the course of March, 1872, and will be continued on successive Monday Evenings, beginning at 8.30, precisely. The Concerts will take place on every Third Wednesday, at the same hour. Immediately on the complete formation of the Society, a preliminary course of study will be commenced, due notice of which will be given. Applications for Membership will be received by printed forms only. Personal application, or the return of forms incompletely filled up, cannot be attended to. The Prospectus, containing full particulars, conditions upon which members will be admitted, and forms of application for membership, may now be had of the principal Music-sellers, or by post on forwarding name and address to the Secretary of the Choral Society, Royal Albert Hall, Kensington Gore, W.

(Signed)

SEYMOUR J. G. EGERTON,

Deputy Commissioner for Music.

November 8th, 1871.

THE ORATORIO CONCERTS.—EXETER HALL.

HANDEL'S "JEPHTHA."

at the First Subscription Concert, on WEDNESDAY EVENING, NOVEMBER 15. Mdlle. Cora de Wilhorm, Miss Julia Elton, Mr. Sims Reeves, Mr. Winn. Band and Chorus of 500. Conductor.—Mr. BARRETT. Stalls (reserved and numbered), 10s. 6d.; Area and West Gallery (reserved and numbered), 5s.; Gallery, 3s.; Area, 2s.; Admission, 1s.; at Novello's, 1, Berners Street, and 35, Poultry; the principal music-sellers; and at Austin's Ticket Office, St. James's Hall.

BY SPECIAL DESIRE.—A GRAND EVENING

CONCERT will take place at ST. JAMES HALL, on WEDNESDAY, NOVEMBER 22, 1871, under the immediate patronage of His Royal Highness the PRINCE OF WALES, K.G. To commence at 8 o'clock precisely. Part I. Cantata, "THE RED-CROSS NIGHT," the poetry by R. Reece; the music by Mr. Frederic Clay (first time in public). Part II. Cantata, "A PASTORAL" (published by Messrs. Hutchings & Homer, 9 Conduit Street, Regent Street, W.), the poetry by Mrs. Freake; the music by the Hon. Seymour Egerton (first time in public). Principal vocalists—Mdlle. Tietjens and Madame Trebelli-Bettini, Miss Bailey, Mr. Vernon Rigby, Mr. Reed Larwill, Mr. E. Lloyd, and Mr. Lewis Thomas. The Choir of the St. Cecilia Choral Society (Director Mr. C. J. Hargitt), numbering 200 voices. A Grand Orchestra of 80 performers, selected from the orchestras of the Royal Italian Opera, and Her Majesty's Opera. Leader.—M. Saindon. Pianoforte.—Mr. Franklin Taylor, and organ, Mr. Arthur Sullivan. Conductors.—The Hon. Seymour Egerton and Mr. Frederic Clay. Acting Manager.—Mr. W. B. Henley. Prices of Admission, —Sofa stalls, 10s.; stalls, 10s. 6d.; reserved balcony, 10s. 6d.; balcony, 5s.; area, 2s.; gallery 1s. Tickets to be had at Messrs. Hutchings & Homer's, 9 Conduit Street, Regent Street; Mitchell's, Royal Library, No. 33, Old Bond Street; Sams', St. James's Street; Mr. Bubb's, Messrs. Lacey & Olliver, Chappell & Co's, and Mr. R. W. Olliver's, Bond Street; and at Austin's ticket office, St. James's Hall.

MONTHLY POPULAR CONCERTS, Brixton.

Director—Mr. RIDLEY PRENTICE.—THIRD SEASON.—SECOND CONCERT, next TUESDAY Evening, Nov. 14th. Messrs. Henry Holmes, Pease, Minson, & Ridley Prentice. Vocalists—Madame Poole, and Mr. W. H. Hillier. Trio, Haydn; Violin Sonata, Schumann; Sonata, Boccherini; Pianoforte Fugue and Sonata, Woelfl; Serenade Trio, Sterndale Bennett; Nocturne, Field; Gavotte, Halls, &c. Tickets, 5s., 2s. 6d., and 1s., of Mr. Ridley Prentice, 9, Angel Park Gardens, Brixton.

HENRY SMART'S Quartet, "THE LADY OF THE LEA," will be sung at The London Glee and Madrigal Union Concerts—Bath, 22nd; Cheltenham, 23rd; Clifton, 24th inst.

"MAY."

HENRY SMART'S melodious Duetto, "MAY," will be sung by Miss AGNES DRUMMOND and Madame POOLE, on FRIDAY, Dec. 1st, at Mrs. John Macfarren's Pianoforte and Vocal Recital, at Myddelton Hall.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

Mdlle. MARIE MARIMON.

MONDAY NEXT, NOVEMBER 13th,

Rossini's Opera,

IL BARBIERE DI SIVIGLIA.

Il Conte Almaviva ..	Signor Vizzani	Florello ..	..	..	Signor Rinaldini
Il Dottore Bartolo ..	Signor Borelli	Ufficialo ..	..	..	Signor Casaboni
Figaro ..	Signor Caravoglia	Marcellina ..	..	..	Mdlle. Bauermeister
Don Basilio ..	Signor Foll	Rosina ..	..	..	Mdlle. Marie Marimon

Mdlle. TIETJENS, Mdlle. TREBELLI-BETTINI.

TUESDAY NEXT, NOVEMBER 14th,

LUCREZIA BORGIA.

Gennaro ..	..	Signor Prudenza	Maffio Orsini, ..	Mdlle. Trebelli-Bettini
Il Duca ..	..	Signor Agnesi	Lucrezia Borgia..	Mdlle. Tietjens

After which, the RESUSCITATION SCENE, from

ROBERT LE DIABLE.

Roberto ..	..	Signor Vizzani	Bertramo ..	Signor Antonucci
Elena ..	..	..	Mdlle. Blanche Ricols.	..

Doors open at Half-Past Seven; the Opera commences at Eight o'clock. Stalls, 12s. 6d.; Grand Tier Circle Seats, 10s. 6d.; Reserved Box Seats, 7s.; Amphitheatre Stalls (Reserved), 5s.; Amphitheatre Stalls (Unreserved), 4s.; Pit, 2s.; Amphitheatre, 2s.; Private Boxes, from £4 4s. to £1 1s. Application for Boxes and Stalls to be made to Mr. Edward Hall, at the Box Office (under the Portico of the Theatre), which is open from Ten to Five o'clock daily, and at the principal Music-sellers and Librarians.

ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

FRIDAY EVENING, NOVEMBER 24. AT EIGHT O'CLOCK.

ROSSINI'S

STABAT MATER.

ARTISTES:—

Mdlle. TIETJENS. Mdlle. TREBELLI-BETTINI,

Mr. SIMS REEVES,

Signor VIZZANI, Signor AGNESI.

After which, A MISCELLANEOUS CONCERT, in which Mdlle. MARIMON and other eminent Artists will appear.

FULL BAND AND CHORUS of Her Majesty's Opera.

Conductor Sir JULES BENEDICT.

Sofa stalls, 10s. 6d.; area stalls (numbered), 7s.; front balcony, 5s.; back balcony, 3s.; area, 2s. 6d.; gallery, 2s.

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"THE NAIADES."

MISS EMMELINE COLE will sing WELLINGTON GUERRIER's Waltz Aria, "THE NAIADES," at Windsor, on the 15th inst., and JONACH GIBSON's new Ballad, "ACROSS THE SEA."

"WHAT MIGHT HAVE BEEN."

MISS ALICE FAIRMAN will sing "WHAT MIGHT HAVE BEEN," by **HENRIETTE**, at Mr. Oakden's Ballad Concert, at Warrington, on the 27th instant.

"THE MESSAGE."

MR. SIMS REEVES will sing **BLUMENTHAL's** admired Song, "THE MESSAGE," at Brighton, on November 22nd.

MR. ARTHUR THOMAS will sing "MY SWEET-HEART WHEN A BOY," by **W. MORGAN**, at Woolwich, November 13th; Greenwich, November 27th.

MR. ALFRED BAYLIS (pupil of Delle Sedie) will sing the tenor air, "THE LORD IS VERY PITIFUL" (from Sir **JULES BENEDICT's** *St. Peter*), at Richmond, and also in Warwickshire during this month.—33, Craven Road, Hyde Park. "Mr. Alfred Baylis possesses a pure tenor voice, and good method of singing."—*Standard*.

THE GUITAR.

MADAME SIDNEY PRATTEN begs to inform her friends and pupils that she has RETURNED TO TOWN, and resumed her Teaching.
38, Welbeck Street, Cavendish Square, W.

MADAME LAURA BAXTER begs to request that all communications respecting concerts, &c., may be addressed to her, at her residence, 19, Fulham Place, Maida Hill West, W.

A YOUNG LADY desires an Engagement in a Music Shop. The Provinces preferred. She can both play and sing, and is tolerably well acquainted with the titles of Sheet Music. Address, E. W., Jarrow House, Portswarf, Southampton.

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CANADA.

WANTED, A LADY, willing to go to the Hellmuth Ladies' College, as SINGING MISTRESS. Salary £80, and passage paid out. Address Miss CLINTON, 35, Percy Street, W.

ORGANIST WANTED.

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Published this Day,

MARCHE BRESILIEENNE

POUR LE PIANOFORTE,

Par **IGNACE GIBSONE.**

Price, 4s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

Published this Day,

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GRAND VALSE DE CONCERT POUR LE PIANOFORTE.

Composée par **IGNACE GIBSONE.**

Price, 4s.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

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SONG,

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(Composer of "Longings," poetry by Schiller).

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London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.**"THE SPRING."**

MISS EMMELINE COLE will sing **WELLINGTON GUERREY's** popular Ballad, "THE SPRING," and his new Waltz Airs, "THE NAIADES," at the East Lynn Philharmonic Society, on the 24th inst.

"MEDEA."

MADAME RUDERSDORFF will sing **RANDEGGER's** admired Scene, "MEDEA," at the Liverpool Philharmonic Society, November 21st.

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(Composer of "If thou dost read within mine eyes.")

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N.B.—An edition of the above Song is also published with Clarinet Accompaniment (*Obligato*) as played by Mr. Lazarus.

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BALLAD.

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The Music by **FRANCIS HOWELL,**

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BRIGHTON CONCERT AGENTS,**PIANOFORTE AND MUSIOSELLERS.****LYON & HALL,**

WARWICK MANSION.

A COMMUNICATION TO HIS FRIENDS.

BY RICHARD WAGNER.

(Continued from page 688.)

On the web of my music this plan, determined by the nature of the poetic subject, exercised a most especial influence, as regards the characteristic connection and ramification of the thematic motives. As the disposition of my scenes excluded every detail unnecessary for, or foreign to them, the entire structure, also, of my drama led up to a determinate whole, the easily distinguishable component parts of which constituted the lesser scenes or situations, in each instance characteristic of a particular frame of mind; no mental mood was allowed to be touched on, in any one scene, unless related in some important particular to the mental moods in the other scenes, so that the development of the various moods out of one another, and the invariably distinct perception of that development, constituted the unity of the drama in its expression. Every one of the principal mental moods necessarily required, in accordance with the nature of the subject, a sharply defined musical expression, striking the sense of hearing as a definite musical theme. As, in the course of the drama, the intended fullness of a determining principal mental mood was to be created only by the development, ever present to the feelings, of the mental moods excited generally, so, also, the musical expression immediately determining the sensual feeling had necessarily to take a decisive share in the development when carried out to its uttermost extent; this, now, was effected quite spontaneously by a web, invariably characteristic of the principal themes, spreading itself not over one scene simply (as was formerly the case with the detached operatic vocal piece) but over the whole drama, and, moreover, with the most intimate reference to the poetic intention. —The characteristic peculiarity, and the eminently successful principle for the sensual intelligence of the poetic intention, distinguishing the thematic plan here meant, I have minutely described and justified from a theoretical point of view, in the third part of my book (now in course of publication), *Oper und Drama*. In alluding to it here, I have, in accordance with the purpose of this Communication, merely to direct attention as to how I was led, not by reflection, but solely by practical experience, and by the nature of my artistic intention, to adopt this plan, which had never before been followed so as to extend over, and be intimately bound up with, the whole drama. I recollect that, before I really entered upon the task of carrying out *The Flying Dutchman*, I first jotted down, and then wrote the words and music of, Senta's ballad in the second act; it was the condensed picture of the whole drama, as the latter stood before my soul. After it was finished, and required a title, I was half-inclined to call it a "dramatic ballad." When I ultimately carried out the composition, the thematic picture impressed on my mind expanded quite spontaneously into a complete web over the entire drama; without any further effort of will, I had merely to develop, further and completely, in accordance with their respective tendencies, the various thematic germs comprised in the ballad, and I had, as a perfect matter of course, the principal mental moods in definite thematic shapes before me. I must have proceeded arbitrarily, and with capricious purpose as a composer, had I, in the different scenes, attempted to find other or fresh motives when a particular mental mood recurred, and for such a step, since I had only in view the intelligible representation of the subject, and not a conglomeration of operatic pieces, I did not see the slightest inducement. —I next followed a similar course in *Tannhäuser*, and lastly in *Lohengrin*; the only difference being that, in this instance, I did not start with a musical piece, ready to hand, as was the ballad, but, out of the disposition of the scenes, out of their organic growth out of one another, I first created the picture itself in which the thematic rays converged, and exhibited it, in constantly changing shape, wherever it was necessary for the comprehension of the chief situations. My system, moreover, especially in *Lohengrin*, gained a more definite art-form, by a re-modelling, in character with the situation, and, at that time, new, of the thematic materials, which last turned out to possess greater phenomenal variety than was the case, for instance, in *The Flying Dutchman*, where the re-appearance of the theme had frequently the character of merely an absolute reminiscence (a character met with in other composers before me).

I have now to describe the influence exerted by my poetic system generally upon the formation of my themes themselves, that is on the melody.

Looking back to the absolutely musical period of my youth, I remember thinking very often what plan I ought to adopt for the purpose of inventing really original melodies, bearing an especial stamp peculiar to myself. The more I approached the period in which I regulated my musical configuration by the poetic subject, the more did this anxiety for melodic speciality vanish, till, at last, I lost it altogether. In my early operas I was influenced purely by the traditional or modern melody, which I imitated in its essential points, and which, under the feeling of anxiety just mentioned, I attempted, by harmonic and rhythmical artifices, to write upon an unusual and original model. I was, however, always more partial to a broad, far-expanded melody, than to the short, and contrapuntally treated melisma of chamber instrumental music, properly so called; in my *Liebesverbot*, I had openly taken to the imitation of the modern Italian cantilena. In *Rienzi*, wherever the subject had not already influenced my invention, I was influenced by the Italian-French melismos, as it had caught my fancy in the operas of Spontini. The operatic melody impressed upon our modern sense of hearing lost, however, its influence on me more and more, until, at length, it lost it altogether, when I was occupied with *The Flying Dutchman*. But if this repudiation of outward influence arose primarily from the nature of the whole system adopted by me in this work, I obtained compensating nutrition for my melody from the folk's-song, to which I now approached. Even in the ballad mentioned above, I was determined by my involuntary acquaintance with the peculiarities of the national folk's-melisma; this was still more decisively the case in the "Spinning Song," and, more particularly, in the "Sailors' Song." That which most strikingly distinguishes the folk's-melody, as compared with the modern Italian melismos, is principally its sharp rhythmical animation, a peculiarity inherited from the folk's-dance; our absolute melody loses popular intelligibility in exactly the same proportion that it departs from this rhythmical quality, and, seeing that the history of modern operatic music is nothing more nor less than that of absolute melody,* it appears very evident why modern, especially French composers, and their imitators, had at length to return without more ado to pure dance-melody, and why the contre-danse, with the productions into which it has degenerated, at present determines all modern operatic melody. But I did not want to have anything more to do with operatic melodies; what I wanted was the most appropriate expression for the subject I desired to portray; in *The Flying Dutchman*, therefore, I grazed, it is true, the rhythmical folk's-melody, but only where the subject brought me in contact generally with the folk's element, manifested more or less only in what is national. In every instance in which I had to express the sentiments of dramatic individualities, as manifested by them in feeling converse, I was obliged to refrain expressly from the rhythmical folk's-melody, or rather I could not fall back in the first instance upon that mode of expression; in this case, the language itself, in all its most significant purport, was to be rendered in such a manner that not the melodic expression, as such, but the sentiment expressed should excite the hearer's sympathy. The melody, therefore, had to spring quite spontaneously from what was said; it must not attract attention for itself as pure melody, but only in so far as it was the sensual expression of a sentiment plainly defined in what was said. With this necessary conception of the melodic element, I departed utterly from the usual course pursued in operatic composition, since I intentionally no longer aimed at the customary melody, and thus, in a certain sense, at melody generally, but allowed it to spring from the feeling delivery of the language. How this was done under the very gradually yielding influence of the usual operatic melody, may be very plainly seen by anyone who examines my music to *The Flying Dutchman*; I was then still so influenced by the customary melismos, that I even here and there absolutely retained the naked vocal cadence; and this may serve every one—though, on the other hand, he must confess that it was in *The Flying Dutchman* I struck out my new path with regard to melody—as a proof with how little calculating reflection I entered upon my

* See *Oper und Drama*, Part I.

new system.—In the further development of my melody, as I pursued it, so involuntarily, in *Tannhäuser* and *Lohengrin*, I certainly withdrew more and more decidedly from the influence in question, doing so, moreover, in exact proportion as the sentiment expressed in the *verbal verse* impelled me to such a course, in order to enhance the musical expression of the said verse; yet here, and especially in *Tannhäuser*, the pre-conceived form of melody, i.e., the intention, felt to be a necessity, of manifesting what is said precisely as melody, may still be plainly recognised. I was forced, as I now plainly see, to this design by the imperfection of modern verse, in which I was not then able to find natural nourishment, and pre-supposing cause, for the sensual manifestation of the musical expression as melody. The nature of modern verse, also, is something on which I have spoken decisively in the third part of the book already mentioned; I, therefore, here allude to its peculiar property only in so far as concerns its utter want of actual rhythm. The rhythm of modern verse is merely fancied, and no one can feel this more strongly than that composer who has attempted to obtain in the verse the materials for forming the melody. With such verse, I was compelled either to dispense entirely with melodic rhythmic, or, immediately I felt, from the standpoint of pure music, the want of them, to take the rhythmical portion of the melody, according to arbitrary melodic invention, from the absolute operatic melodic, and frequently to engraft it artificially on the verse. In every instance, again, that the expression of the poetic language influenced me so predominately that I could justify the melody to my feelings only by taking it from the language, the melody, if it were not to form a violent contrast to the verse, inevitably lost nearly all rhythmical character; and, while pursuing this course, I was immeasurably more conscientious, and fuller of my task, than when, reversing the order of things, I tried to lend animation to the melody by a capricious system of rhythmic.

(To be continued.)

A MENDELSSOHN MEMORIAL CONCERT.

(From the "Daily Telegraph.")

"Whatever things are true, whatever things are honest, whatever things are pure, whatever things are of good report—if there be any virtue, and if there be any praise, think on these things." With this pertinent quotation the annotator of last Saturday's Crystal Palace programme closed his remarks upon the great musician whose early death was that day mourned afresh. But there existed no need to justify the offering of homage to Mendelssohn at such a time, especially as homage took the form of a concert exclusively devoted to his works. Anniversaries, like all other things, have their day, which ends when neglect follows upon cold observance. But the anniversary of Mendelssohn's death recalls an event fresh in the memories of comparatively young men. Had the composer lived till now, he would have been no more than sixty-two years old; and thinking upon what might have been in contrast with what is, we are keenly sensible of loss. A long time must elapse before the Mendelssohnian anniversary is classed among purely æsthetic celebrations. The master's contemporaries, at all events, cannot do other than observe it as those in whom the occasion excites feelings deeper than mere artistic sentiment.

The programme of the concert was beyond reproach, not only as containing a choice selection of Mendelssohn's finest works, but also as making a new exhibition of his genius. With the good luck which is theirs in musical things, the Crystal Palace managers have discovered an "Open Sesame" able to throw back the jealously-closed doors shutting in Mendelssohn's artistic remains. His early manuscript works, at any rate, are at their disposal, and the twenty-fourth anniversary of his death saw a first instalment brought to light. The revelation, accompanied as it was by interesting particulars of that which remains behind, must have astonished any whose previous knowledge of the boy-composer went no further back than the C minor symphony and the overture to *A Midsummer Night's Dream*. Between 1820 and 1823, his 11th and his 14th year, Mendelssohn wrote twelve symphonies. True, most of them are of small dimensions, and all, Nos. 9 and 12 excepted, are for stringed instruments alone. But, as work done by a boy in so short a time, they excite our wonder; as music, judging from two selections played on Saturday, they deserve a place among marvels of precocity, though they may not in one important respect heighten our idea of Mendelssohn's premature development. Two movements were given—the opening *Allegro* with prefatory *Adagio*, from

Symphony No. 9, written in December 1822; and the *Adagio* from Symphony No. 10, dated March, 1823. The character of this music supplies food for reflection to those who, reasoning from the wonderful overture already named, and the not less wonderful ottet, urge that Mendelssohn's style was born with him. Hardly a trace of that style can be discovered in the movements produced on Saturday; the *Allegro*, as "G." frankly pointed out, being inspired by Haydn and Mozart, while the *Adagio* is an exercise in four-part writing, after the manner of Bach. So far, then, the compositions dating from 1824 to 1827 retain their supremacy as examples of Mendelssohn's precocious genius. Their style is his own, and between the copying of a model and the evolution of a new thing lies a wide space indeed. How that space was covered in the four years preceding the date of the *Midsummer Night's Dream* overture—which we take as a pure example of the master—is no more easy to conceive than it is to imagine whence came the gift which suddenly raised Mendelssohn to the lofty rank of a creative musician. That the C minor symphony, written about a year after the last of Saturday's selections, is what it is, shows how miraculously rapid was the boy-composer's development. But if the music just brought forward fail to excel some other as a proof of precocity in its highest form, it increases our admiration of technical knowledge which seems to have been a gift rather than an acquirement. Noting the easy flow of parts in the *Allegro*, and, above all, the learned harmonies of the *Adagio*, we exclaim, "Whence had this boy these things!" Mendelssohn was in very truth the favourite of fortune. She not only made him equal to Schubert in prodigality of ideas, but endowed him at the outset with a mastery over expression such as the poor Viennese composer never attained.

It can hardly be necessary to discuss at length movements which are interesting mainly on account of the personal considerations just noticed. To gratify curiosity, however, we may state that the *Allegro* (in D major) is built upon a flowing and agreeable opening theme, a well-contrasted "second subject," and a tributory phrase, which forms an important contrapuntal element. Not only as regards melodic character, but in respect of general treatment, the movement belongs to the Haydn and Mozart school. The resources of counterpoint are freely used after the method of those masters; and when, by way of climax, the "strings" move in bold unison to the accompaniment of "wind" chords, the identity of Mendelssohn's model is established beyond question. The *Adagio* (in E major) belongs to a work written for strings alone, and the composer has sought relief by arranging the movement in two parts, one for the first and second violins, both divided; the other for divided violas and basses. The character of these parts is distinct; but attention must chiefly be arrested, as we just now implied, by the technical skill they display. Were it not for positive evidence, we should refuse to believe in the composition of such music by a boy who had not many months worn trousers and lost his childish curls. It is easy to imagine with what interest both works were heard by the thousands who crowded every part of the room; and to Mr. Manns' orchestra for a good performance, as well as to the Palace managers for their liberal enterprise, the thanks of all music lovers are due.

MAXIMS FOR THE OPERA.*

1. If you arrive early, resign yourself to be much exercised in getting up for people to pass you. Smile radiantly as you do so, and continue to the very last saying it is no trouble.
2. If, on the other hand, you arrive late, make yourself as thin as possible as you squeeze along to your seat; and strive rather to step between the feet of those you incommode than on them. In a perfect world the seats will be differently arranged; but here, these things are for discipline.
3. Study the stage rather than the libretto, and do not keep your eyes glued to the book, even for the sake of exercising your Italian.
4. If you think, during the overture, of some important domestic fact, restrain yourself from mentioning it to your spouse, till the end of the piece. "My dear Tommy has swallowed his eye-tooth to-day," is, in the family circle, to be sure, an item of exciting interest; but the cynic in front of you may prefer the *pianissimo* of the violin.
5. Do not stare very hard at people you do not know. The world is wide, and so is the Academy. Let them live.
6. Avoid cardamum seeds. They are quite as vulgar as peanuts, and more demonstrative.
7. If you feel like crying in the last act, cry. Nobody is looking at you; and never mind about the red nose afterwards.
8. On leaving the theatre, try to be going the same way that other people are; if this is impossible, repeat the effort to make yourself as small as possible.

* This, by an American paper, is intended for wit—A.S.S.

ROYAL ITALIAN OPERA.

According to yearly custom, Mr. Mapleson, with the consent of Mr. Gye, is giving a short series of operatic representations at Covent-Garden Theatre. An excellent orchestra, chiefly, if not wholly, selected from that of Her Majesty's Opera, Drury Lane, with Signor Li Calsi as conductor, a fair chorus, and a company of principals of more than average strength, enable him to offer an entertainment which, even in the regular season, might pass without challenge, and just now is doubly welcome to the lovers of Italian opera. Five performances were given last week of works so frequently heard in recent times that a detailed notice of any one of them is not required. A mere retrospective glance will suffice.

Semiramide was the opera first presented; and when we add that the chief parts were undertaken by Mdlle. Tietjens, Madame Trebelli-Bettini, Signors Agnesi, Foli (Oroe), and Rinaldini (Idreno), it will easily be credited that the execution of Rossini's brilliant music was for the most part all that could be desired. Such was actually the case. That Mdlle. Tietjens, as Semiramide, and Madame Trebelli, as Arsace, are the legitimate successors of Grisi and Alboni, has long been admitted; and it is scarcely less a truth to say that since Tamburini, there has been no such Assur, whether regarded from a vocal or a dramatic point of view, as Signor Agnesi, who, by assiduous study, has obtained a thorough mastery of the Italian style of singing. It is curious that the three great characters in the most Italian of modern Italian operas should be almost inevitably assigned to foreigners; but, with foreigners so competent, there is little reason for complaint, more especially bearing in mind that it would be impossible now to find three Italians to match them, as representatives of the foremost personages in "opera seria." The performance generally was much applauded; and, as usual, the most marked sensation was created by the duets of Semiramide with Assur and Arsace, the culminating point being "Ebben' a te ferisci," in which the famous slow movement, "Giorno d'orrore," sung to perfection by Mdlle. Tietjens and Madame Trebelli, won the customary "encore." The grand finale to Act I., where the ghost of Ninus (Signor Casaboni) appears, was given in a way creditable alike to Signor Li Calsi and his vocal and instrumental followers. Previous to the opera the National Anthem was sung by the chorus.

The work next produced was *La Sonnambula*, in which Mdlle. Marie Marimon met with the same approval as on the several occasions of her playing the character at Drury-lane last summer. We find nothing to recall, or even to modify, in our opinion of the vocal accomplishments of this new favourite. Her delivery of the *cavatina*, "Come per me sereno," with its well-known sequel, was noticeable for the same fluency, elaborate embellishment, and faultless intonation; and as much may be said of the still more brilliant "Ah non giunge," upon which the curtain fell amid the loudest manifestations of delight. The Elvino of the evening was Signor Fancelli, who justly shared with Mdlle. Marimon the applause bestowed upon the duet at the end of Act I., and the still more lively demonstration after the bedroom scene, in which Amina vainly implores her affianced husband to believe in her innocence. Signor Foli, as Count Rodolfo, was all that could be wished; and the audience were so pleased with his delivery of the popular "Vi ravviso," that they insisted upon hearing it again. The subordinate parts of Lisa, Teresa, and Alessio were sustained by Mdlle. Bauermeister, Mdlle. Cruise, and Signor Casaboni.

Lucrezia Borgia was to come next in order, but, Mdlle. Tietjens (rare event) being indisposed, the irrepressible *Trovatore* was substituted, the part of Leonora being allotted on this particular occasion to Mdlle. Colombo, who may be remembered as one of the company of the Opera Buffa, last winter, at the Lyceum. While the music of Leonora is scarcely suited to the physical capabilities of Mdlle. Colombo, she exhibited nevertheless, undeniable talent, and, under the circumstances, received every encouragement from the audience, who, in accordance with a custom by no means to be commended, asked for and obtained a repetition of the "Miserere." Beyond this, it is unnecessary to say more about *Il Trovatore*—the other characters in which devolved upon Signor Prudenza, a not very imposing Manrico; Madame Trebelli-Bettini, the Azucena known and admired by

every amateur; Signor Foli, a good Ferrando—that is, as good as such a part can possibly be made good; and Signor Mendioroz, who appeared as the Conte di Luna, and, wonderful to relate, was not asked to sing "Il balen del suo sorriso" over again. Verdi's opera was followed by the scene of the "Resuscitation of the Nuns," from *Robert le Diable*, with Signor Vizzani as Roberto, Signor Antonucci as Bertram, and Mdlle. Blanche Ricois as the Abbess, Elena—altogether a satisfactory exhibition of choreographic and spectacular effect.

In the *Figlia del Reggimento*, which arrived in due course, Mdlle. Marimon, as the dashing Vivandière, although, as the phrase is, "not in good voice," and seemingly otherwise indisposed, gave cause to repeat a generally formed opinion that her forte is comic rather than sentimental or serious opera. True, up to this time she has been heard among us in no other characters than Amina and Maria, but these are for the most part so diametrically opposed to each other as to make a fair estimate sufficiently easy. We need not again refer in detail to Mdlle. Marimon's impersonation, the most salient features, of which, thanks to repeated performances in the summer, are tolerably familiar to opera-goers. The piece selected by her as *finale* to the closing scene was the same "waltz" of Ricci which at first excited so lively a sensation, but which it can hardly be denied is out of place in an opera by Donizetti, and would be out of place in the *Figlia* even if, as happily is not the case, it were Donizetti's own composition. The other parts in the *Figlia* were allotted to Mdlle. Bauermeister (the Marchioness), Signor Fancelli (Tonio), Signor Agnesi (Sulpizio), and Signor Zoboli (the Intendant). The audience was large, but by no means enthusiastic.

On Saturday night the *Traviata* was performed, and, well worn as it is, derived a certain interest from the fact that a new Violetta had been announced. About the antecedents of Mdlle. Jeanne Devries we are unable to say anything. Her performance generally of the unhappy "Traviata" was marked by real intelligence, and by enough of dramatic colouring to warrant a belief that she is no novice on the boards. Her voice is a genuine soprano, not at all powerful, but flexible and of pleasing quality, and she sings with feeling and sufficient ease to show that her studies must have been wisely directed. She had already, at the end of Act I., created a favourable impression by her delivery of the plaintive "Ah forse e lui," with its animated sequel, "Sempre libera." This impression was strengthened by her emotional acting in the scene with the elder Germont, and fully confirmed in the last act, the incidents of which were detailed naturally enough, though with a little of the exaggeration which renders them—to use the mildest term—unpleasant. We need say no more just now about Mdlle. Jeanne Devries, whose first appearance was certainly successful, and whose second essay will be looked forward to with interest. Her chief associates on Saturday were Signor Vizzani and Signor Mendioroz—the first an Alfredo of more than average ability, with, as operatic readers need hardly be informed, a good tenor voice and a prepossessing stage appearance, the last a more than acceptable, if somewhat lachrymose, "heavy father." Flora Bervoix, Violetta Valery's friend, was becomingly represented by Mdlle. Rita, and other small parts were supported with more or less efficiency by Mdlle. Bauermeister, Signors Rinaldini, Zoboli, Caravoglia, &c. On the whole the performance of *La Traviata* appeared to afford satisfaction to an audience not over-demonstrative, but, at the same time, able to judge and tolerably easy to be pleased—one of those winter audiences, in fact, coming with the expectation of listening to a generally careful performance, rather than that of applauding exclusively any particular artist.

On Monday night Mdlle. Marimon appeared in her third character on the London stage, and essayed a part—the Rosina of *Il Barbiere*—which we are accustomed to regard as Madame Patti's by right of supremacy. It will be long ere another Rosina than the fascinating Marquise reigns at Covent Garden, just as it will be long before another Almaviva takes the place lately held by Signor Mario. But we must have more representatives of such parts; and Mdlle. Marimon is one not to be lightly esteemed. True, she made Rosina appear a somewhat hoydenish, and sacrificed refined comedy for comedy occasionally verging upon the unrefined. But the public sustained Mdlle. Marimon in this course; and her most demonstrative efforts were

those which pleased most. There may, nevertheless, have been two opinions as to her portrayal of the character; but her singing could hardly have met with other than approval. She seemed to revel in the florid music, and lost no chance of embellishing it with the daring originality which marks all her efforts. As an example of brilliant vocalisation might be cited "Una voce poco fa," and a showy, if trashy piece, by M. Maton, introduced in the "Lesson" scene. The last was encored. Whether the Rosina of Mdlle. Marimon will please as much as her Amina and Maria remains to be seen. Signor Vizzani, as Almaviva, made a step in advance. He was agreeable both as actor and singer, needing only a more flexible organ to do justice to Rossini's music. Signor Caravoglia was an active Figaro, versed in the traditional business of that personage; and Sig. Borella brought all his comic power, with less "gag" than usual, to Dr. Bartolo. Sig. Foli, as Don Basilio, lost no chance of amusing the audience, even going so far as to place his hat upon the astounded Bartolo's head—a piece of broad humour with which the pantomime razor used by Figaro on Bartolo's chin was in keeping. Mdlle. Bauermeister again sustained the small part of Bertha, and Signor Rinaldini that of Fiorello. Greater preparation would have favourably affected the general representation of the opera, and it will be desirable on another occasion to tone down the exuberant spirits of the artists. Rossini's music is too good to accompany broad farce.

The opera on Tuesday was *Anna Bolena*, the one "revival" at Drury Lane last summer. Mdlle. Tietjens was, of course, the Queen, and Signor Agnesi the King. In the part of Smeaton, however, Mdlle. Fernandez was replaced by Mad. Trebelli-Bettini. On Thursday, Mdlle. Devries again appeared in the *Traviata*; and *Il Flauto Magico* was to be given last night, with Mdlle. Marimon as Astrafiamante. For this evening we are promised *Lucia di Lammermoor*, with Mdlle. Devries as the heroine. Of all these, more in our next.

MR. PLANCHE'S "RECOLLECTIONS."

(Communicated.)

In the month of April of this year, and continued to July, there appeared in the pages of *London Society* a series of most entertaining chapters under the title of *Recollections* by J. B. Planché, which, not only for the interest they excite from the varied experiences contained in them, of a long and useful life, such as Mr. Planché's has been to the present time, and will, we hope, extend much longer, but from the frequent glimpses they afford us of those attractions, albeit generally hidden mysteries connected with the stage and its doings "behind the curtain," with which, as a dramatic author of high repute, and character, Mr. Planché has been intimately concerned ever since his "unexpected introduction to Drury Lane Theatre by the late Mr. Harley, in April, 1818," when his first public composition, entitled *Amoroso, King of Little Britain*, was successfully produced, must soon become very popular reading, and no doubt largely increase the circulation of the magazine in question which has been fortunate enough to obtain the privilege of bringing out these brilliantly-written, yet withal most modest memoirs. Considering the many diaries and memorials which within the past few years have been published of well-known authors and men of letters generally, it might on first thought occur to the reader that very little that was new or interesting could come from the pen of a writer who, living in the same period and moving very much in the same channels of society, must have been present at many of the events before described, and know many of the people of whom anecdotes or amusing traits have already appeared; and Mr. Planché himself seems to have been imbued with a similar idea, for he says playfully, and, as a rule, truthfully enough—"I enter upon this task with considerable diffidence, for the memory upon which I have to depend recalls a countless number of autobiographies, memoirs, and reminiscences, all in possession of very nearly the same ground over which I must travel—portraits more powerfully painted, scenes more graphically described, and, worst of all, the best stories anticipated." Yet the reverse of this natural fear, both of the reader and the writer, in these sparkling *Recollections*, is the case; for from the opening chapter in April last to the close of the chapter in July, the spirit of the story is as fresh as possible, and the choice sketches of men and women Mr. Planché has met in society, or been connected with in his literary and dramatic pursuits, are as graphically and artistically rendered as they are most interesting and, in many instances, instructive also. Indeed, the only regret the reader will have to confess to will no doubt arise from the brevity of the chapters which the necessities of a magazine catering for so many different tastes compel an editor to arrange for, so that there should not be too much of a "good thing" in any one number; and this regret, reminding

one of the feeling with which we used in former days to close the celebrated green-covered numbers of Charles Dickens's stories, or the renowned red ones of Harry Lorrequer's tales, will certainly be strongly felt in the perusal of Mr. Planché's "Recollections," which are far too short for a month's supply. We can but hope when the sketches and incidents of Mr. Planché's life are fully recorded either in the pages of *London Society* or elsewhere, they will be published in a goodly volume or two, so that the whole of the reading public, and particularly that portion of it which prefers reading a book throughout—no insignificant number, by the way—may have the opportunity of recreating itself with so pleasant and attractive a companion, and either in the cosy breakfast-room of a country house, or lying idly on the shingly beach or breezy downs, in summer weather, luxuriate to its heart's content in the sayings and doings and experiences of times it has seen, and of clever people it has met and known, written and jotted down for its especial delectation by the graceful and dramatic pen of our author. But it is now time to make some extracts from the chapters we have been commenting upon, and let our readers judge for themselves whether we have or have not said too much in their praise; and as there is nothing like beginning at the beginning, we will give in almost its entirety the interesting letter upon which Mr. Planché now founds his more matured and fuller memoirs, and which may be considered as a clever prologue to them:—

"Dear W.,—What do your friends mean by keeping me thus in constant fear of 'my life?' Let them take it. I will lay it down for you with pleasure (on paper), as far as I can recollect it. I was so young when I was born, that I scarcely remember that circumstance; but I believe I made my first appearance in Old Burlington Street, Burlington Gardens, on the 27th of February, 1796, about the time the farce begins at the Haymarket, that is, shortly after one o'clock in the morning. I was received with considerable approbation by an indulgent audience, a 'fit though few,' and with the help of new dresses and decorations, became in due time a very representative of Little Pickle, in *The Spoiled Child*. My parents were first cousins and French refugees. I had scarcely got over the measles before I was attacked by a violent *cucethes scribendi*, and at the age of ten had perpetrated several odes, sonnets, &c. An address to the Spanish patriots particularly was, as well as I can remember, really terrible to listen to. In the mean time the education I had received from a kind and accomplished mother, whom I unfortunately lost before I was nine years old, was imperfected at a boarding-school, where I was untaught the French I spoke fluently as a child, and made to resemble Shakspeare in the solitary particular of knowing little Latin and less Greek. Before I was fourteen I worried myself at home, and the important question was propounded of what was to be done with me. I had a playmate in an attorney's office, and therefore wished to be a lawyer. I was fond of drawing, and therefore desired to be an artist. I liked cricket, too, uncommonly, and was no mean batter or bowler; but it did not appear that I could get a living as a long-stop, or make a fortune in a few innings; and my father, who had known what it was to be almost a beggar in a foreign country, and to attain a competency by his own industry and honesty, determined I should have a trade or profession at my back. He had made himself a watchmaker, but he couldn't make me one. Ultimately I declared for the pencil, and was sent to study geometry and perspective under a Monsieur de Court, a French landscape-painter of some ability. He died before I could discover the quadrature of the circle, and his death was the vanishing point of my line in perspective. This disappointment brought on an attack of my old complaint of scribbling, and in the hope of one day publishing my own works, I suddenly determined to be a bookseller. To a bookseller accordingly I was article'd, and during the few years I passed with him my theatrical propensities began to develop themselves. I had spoken Rolla's speech to his soldiers shortly after I had found my own, and had been bribed to take some nasty stuff, when an urchin, on one occasion by the present of a complete Harlequin's suit, mask, wand, and all; and on another by that of a miniature theatre and strong company of pasteboard actors, in whose control I enjoyed all the roses without any of the thorns of theatrical management. I now turned amateur actor myself. At the Theatres Private, Berwick Street, Pancras Street, Catherine Street, and Wilton Street, alternately, I murdered many principal personages of the acting drama, in company with several accomplices, who have since risen to deserved distinction upon the public boards; and it is most probable that by this time I should have been a very bad actor, had not the 'sisters-three and such odd branches of learning' occasioned me by the merest accident to become an indifferent dramatist. Finding nothing in Shakspeare and Sheridan worthy of my abilities, I determined on writing a play myself, and acting, of course, the principal part in it."

This idea was the offspring of the burlesque before alluded to of *Amoroso*, which Mr. Harley, then a rising actor at Drury Lane Theatre, brought before the management, and by his clever acting made a great success of. This success led Mr. Planché to adopt the profession of a playwright; and to Mr. Harley, who curiously enough was the son of a watchmaker also, the public are indebted for the many interesting and valuable dramatic works which Mr. Planché has since continued to produce, and which now amount, so our author informs us, to nearly one hundred and seventy-five pieces!

(To be continued.)

CRYSTAL PALACE.

(From the "Standard," Monday, Nov. 6.)

Last Saturday being the anniversary of Mendelssohn's death at Leipsic, in 1847, the musical performance in the Crystal Palace was entirely devoted to the exposition of his remarkable talents and the presentation of a certain number of his works in nearly strict chronological order. Although almost all these works were selected from what are called secular compositions, the directors seem not to have been unmindful of the sacred character of the occasion, and of the event which solemnizes the day in our musical calendar, and so very appropriately and advisedly introduced the beautiful and consolatory air from *St. Paul*, "Be thou faithful unto death, and I will give thee a crown of life," which can never be heard without the devout belief that its gifted author realised the blessings of the promise. The interesting nature of the programme and the order of the selection will be seen by reference to the subjoined transcript:—

"Two MS. Compositions never before performed in public:—Introduction and Allegro from Symphony No. IX., in D, for full Orchestra. Dec. 21, 1822. Adagio in E from Symphony, No. X., in C minor, for strings. March, 1823; Ballad, 'The flowers are ringing' (*Son and Stranger*)—Madame Blanche Cole; Pianoforte Concerto No. 1 (G minor), 1831—Madame Arabella Goddard; Air, 'Be thou faithful unto death' (*St. Paul*)—Mr. Sims Reeves; Symphony, 'The Italian,' 1831-33; Air, 'Jerusalem' (*St. Paul*)—Madame Blanche Cole; Selection of Songs Without Words, from each of the Eight Books, Pianoforte Solo—Madame Arabella Goddard; Allegro, Assai and Finale from Quartett No. 6, in F minor, 1847—For all the strings; Songs, 'Spring Song' (Op. 47, No. 3); 'Song of Night' (Op. 71, No. 6)—Mr. Sims Reeves, accompanied by Madame Goddard; Overture *Athala*, 1844."

The two compositions which headed the programme form the first instalment of a rich collection of manuscripts placed in the hands of the Crystal Palace directors by Herr Paul Mendelssohn and the other representatives of the composer, for performance at the Saturday concerts. The entire collection consists of 12 symphonies, written in the years 1820, 1821, 1822, and 1823. The earliest were composed when their author was only eleven years old, and the latest before he had attained his fifteenth year. It is said that the first seven are of small dimensions, slight in construction, and limited in instrumentation to a stringed band, but that the remaining five assume larger proportions—that is, the number of the movements is increased, their form varied, nuances multiplied, the quartet arrangement exchanged for the quintet, and that they show several attempts to originate new effects as well as the germ of a characteristic feature in later works—viz., the appropriation of a melody to the upper register of the violoncello. It will take some time to prove the correctness of this description, but perfect faith may be placed in it, as it is signed "G.," a proof that the clever annotator of the Crystal Palace programmes has himself looked through the manuscripts and formed an opinion of them. If other movements in this series of symphonies can be presented equal to those of Saturday the value of the collection lent by Herr Paul Mendelssohn is priceless, and in any case too valuable as affording proof of his brother's marvellous precocity to be regarded otherwise than with intense interest.

To the followers of other arts it may seem strange that the works of a mere child should engross the attention of musicians grown grey in their profession. That anything from the mind of a boy previous to a period in his life when it is recorded his physical development first sanctioned his being put into "jackets and trousers" should be worthy of serious consideration and investigation can scarcely be accredited by *savans*, literary men, painters, and sculptors. But yet it is a fact that the works of the boy-musician do interest the best musicians and excite their admiration. Why such marvellous precocity should be exhibited more in music than in the other arts and sciences, and why the "afflatus" of inspiration should find expression in its language in preference to any other, we do not pretend to explain. It is a mystery which musicians can no better solve than other people. If we desire to find a parallel to Mendelssohn's precocity we have, however, not far to look for it; it may be seen in the lives of Mozart, and some few other musical geniuses.

The first movement of the ninth symphony heard on Saturday afternoon is not the exercise of a schoolboy, but a composition sufficiently great to be placed on the same level with the first movements written by the most experienced composers, if we accept those forming the great "triumvirate," whose name we need not mention—equal in fact to the first movements of those symphonies written by Dr. Robert Schumann, one of the most intellectual of musicians and industrious seekers after artistic excellence. The world

is well acquainted with Mendelssohn's maturer genius, but if the first symphonic movement heard on Saturday is really the work (and we have no reason to doubt the statement) of a boy of 13, it proclaims a power as capricious in the selection of its agents as it is miraculous in its force and intensity—a power which refuses to lend itself to the most talented and industrious seekers after it, whilst it bestows itself lavishly upon a child and enables it to accomplish in a few years more than learned men accomplish in a lifetime. The excerpt from the other symphony given on Saturday was an *Adagio* in E for strings only. This movement has two distinct subjects; the first subject, given to the violins (divided into four sets), is very charming, and is enhanced by the effect of the instrumentation; the second subject is designed for fugal treatment, and is just as uninteresting, nor could any amount of skill in its development render it otherwise. The judgment of the boy composer was at fault in selecting it, for no subject formed with the mere sounds of a tonic triad, and occupying two measures of a movement, unaided by a counter-subject, can be otherwise than monotonous. The book of notices remarks that this movement speaks as loudly of Mendelssohn's acquaintance with Sebastian Bach at this early period of his life as the first movement of No. 9 Symphony does of his knowledge of Haydn and Mozart. It is, however, not possible to find the model of such a fugue in the works of Sebastian Bach; so that the boy composer evidently owed little to Bach at this period of his life. The effect of this second subject was not at all satisfactory on Saturday, but the recurrence to the first subject brought the movement to a conclusion with the most pleasing conviction that the Mendelssohnian manuscripts have opened up new fountains of delight.

The Concerto in G minor, which succeeded the extracts from the two unpublished symphonies, is so often played that seeing it in the programme some persons seemed inclined to ask why it should have been brought forward on such an exceptional occasion, but its performance soon convinced them that no greater honour could have been shown the lamented composer, because such a rendering as Madame Arabella Goddard gave of it has raised another monument to Mendelssohn's memory which can never be destroyed so long as the faculties of the present at the performance retain their power.

Such a performance was, moreover, necessary to hand down Mendelssohn's pianoforte style to another generation of musicians. What a lesson did the gifted pianist give the thousands who listened to her on Saturday. Whilst those familiar with Mendelssohn's playing, how vividly did she recall sensations lying dormant since his last appearance in public. As a performer, Mendelssohn was unrivalled; unfortunately, his style can be handed down, through the medium of language, only to those who are acquainted with it from hearing Mendelssohn play, or having had great opportunities of studying it, are capable of continuing and diffusing it. Madame Goddard showed on Saturday still more convincingly than ever that upon her shoulders the mantle of the pianist, Mendelssohn, has fallen, and that her magnificent playing is a perfect reflex of that of the gifted composer. As an executant, our Queen of Pianists is universally known to be unrivalled, but only those persons acquainted with Mendelssohn's playing are enabled to point to her as his successor in a style which has no superior. Through Madame Goddard's remarkable facility of execution, she achieved on Saturday what the composer often desired, and yet failed to accomplish to his own satisfaction;—we allude to her performance in the final movement, of the descending notes of the dominant chord previous to the return to the subject. It was Mendelssohn's wish that these notes should be played perfectly "staccato," but at the pace which he prescribed, and which Madame Goddard observed on Saturday, it is almost impossible to do so. Madame Goddard admits, however, no impossibilities upon her instrument, and actually brought out these notes in a manner which, whilst, it astonished, no less charmed the senses of all who heard her. If anything were necessary to prove Madame Goddard's superiority over every living pianist, it was this exhibition of her marvellous powers in the performance of this Concerto—a performance which honoured the day more than anything else that could have been devised.

Of the Italian Symphony it is only necessary to say it was finely performed and produced its usual effect on the audience. The *Lieder ohne Worte* played by Madame Goddard, were listened to with delight, and applauded enthusiastically. Miss Blanche Cole's singing was much admired in the two vocal works she introduced; and Mr. Sims Reeves' splendid rendering of the air from *St. Paul*, as also of the Spring Song and Song of Night, were vocal treats of no ordinary kind. Mr. A. Manns conducted the performance with his usual judgement and ability.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FOURTEENTH SEASON, 1871-2.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Director begs to announce that the **FOURTEENTH** SEASON of the MONDAY POPULAR CONCERTS will COMMENCE on MONDAY EVENING, November 13, and that the performances will take place as follows, viz.:—Monday, November 13, 1871; Monday, November, 20; Monday, November 27; Monday, December 4; Monday, December 11; Monday, December 18; Monday, January 8, 1872; Monday, January 15; Monday, January 22; Monday, January 29; Monday, February 5; Monday, February 12; Monday, February 19; Monday, February 26; Monday, March 4; Monday, March 11. Seven Morning Performances will be given on Saturdays, January 27; February, 3, 10, 17, 24; March 2 and 9, 1872.

THREE EXTRA MORNING PERFORMANCES

(Not included in the Subscription) will be given before Christmas,

On SATURDAYS, November 18, 25, and December 2.

THE FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 13, 1871.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in A minor, Op. 29, No. 1, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI Schubert.
RECIT., ("Deeper and deeper still")—Mr. SIMS REEVES Handel.
AIR, ("Wait her, angels")—Mr. SIMS REEVES Handel.
VARIATIONS ON AN ORIGINAL THEME, in C minor, No. 36, for pianoforte alone—Madame ARABELLA GODDARD Beethoven.

PART II.

SONATA, in B flat major, for pianoforte and violin—Madame ARABELLA GODDARD and Madame NORMAN-NERUDA Dussek.
SONG, "The Requital"—Mr. SIMS REEVES Blumenthal.
TRIO, in C minor, for pianoforte, violin, and violoncello—Madame ARABELLA GODDARD, Madame NORMAN-NERUDA, and Signor PIATTI Mendelssohn.
CONDUCTOR SIR JULES BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets at Chappell & Co.'s, 60, New Bond Street

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 18, 1871.

To commence at Three o'clock precisely.

PROGRAMME.

QUARTET, in G major, Op. 18, No. 2, for two Violins, Viola, and Violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI Beethoven.
SONG, "Canto d'addio"—Miss ALICE FAIRMAN Handel.
SONATA, in E flat, Op. 7, for Pianoforte alone—Mr. CHARLES HALL Beethoven.
ALLEMANDE, LARGO, and ALLEGRO, for Violoncello, with pianoforte accompaniment—Signor PIATTI Veracini.
SONG, "Rock me to sleep"—Miss ALICE FAIRMAN Benedict.
TRIO, in B flat, for pianoforte, violin, and violoncello—Mr. CHARLES HALL, Madame NORMAN-NERUDA, and Signor PIATTI Schubert.
Conductor SIR JULES BENEDICT.

DEATH.

On Nov. 5th, CATHERINE MATILDA, wife of PROFESSOR GLOVER, of Dublin.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, NOVEMBER 11, 1871.

SOUTH KENSINGTON AGAIN.

IT would, perhaps, have been hard to give, at the time, any logical and satisfactory reason for the distrust with

which all English musicians, save those open to certain powerful influences, looked upon Albert Hall and its proposed "National School for Music." There is, however, such a thing as instinct. "Ware instinct," said Sir John Falstaff—"instinct is a great matter"; and though the burly knight took its name in vain to get himself out of a hobble, his proposition was none the less accurate. Fortunately for us all, mischievous and obnoxious things cannot entirely conceal their true character from that sixth sense which is more subtle and more true than the notorious "five." Like the rattlesnake they give note of warning, and though, perhaps, not knowing exactly why, we stand on the defensive against them. This was emphatically the case with regard to the latest development of South Kensington jobbery. The monstrous erection at Kensington Gore gave rise to as strong a sense of danger as of ugliness; and ever since its completion we have been waiting to see where the blow would fall. For some time the looker-on found nothing but matter for laughter. He watched the Sacred Harmonic Society struggling to drag its friends to the highly favoured suburb, and losing its money at a rate which could not but put a speedy end to the effort. Then the Society of Arts, with the fatuity which marks all the proceedings of that well-meaning but meddling institution, set about educating public taste through the agency of operatic overtures and solos on the ophecleide. Lastly, we were presented with organ-recitals by indifferent Continental organists, and performances by foreign military bands, brought over to show—we can imagine no other reason—that foreigners are not perfection. All this was but South Kensington *pour rire*; and so long as South Kensington chose to be foolish, there was nothing for us but to laugh. Now, however, we see the motley sloughing off, and the whole affair taking a more serious turn. In other words, the "National School for Music" is developing itself, and we are sorry to say, justifying our worst fears. In the first place, South Kensington has appointed an "Acting Superintendent of Music." There is nothing objectionable about the step, as such. Where music holds a place, there must of necessity be an "Acting Superintendent" either under that name, or some other. But upon whom, does the reader think, have Mr. Cole, C.B., and his confederates, fixed their choice? Upon an English musician of acknowledged reputation, and long experience, who commands the respect of the profession, and sheds lustre over the scheme to which he has allied himself? Nothing of the kind. Had this been done, we, like Paul and his shipmates, should have thanked God, and taken courage. But instead of this, we find as "Acting Superintendent" of South Kensington music, the Honourable Seymour Egerton! Now, we are not going to say a word against Mr. Egerton either as man or as amateur musician. All who have the pleasure of his acquaintance know him to be distinguished by more than the accident of birth; while, though he has long acted as conductor of the "Wandering Minstrels," his musical taste and skill are matters of general repute. But Mr. Egerton as the accomplished gentleman amateur, and Mr. Egerton as the holder of a high position in the professional world of music, are different people, and to the latter we can show no consideration. An amateur in power at Albert Hall can have no professional status or recognition. Here is not a case for argument. We have the fact, and are bound to act upon it.

South Kensington, however, has done more than injure the English musical profession by appointing an amateur to its highest place. South Kensington has even dared to

insult English art in the most open and flagrant way. A large choral society having been determined upon in connexion with Albert Hall, the clique have placed its training and direction in the hands of Monsieur Charles Gounod. Now, we hold the preferment of any foreigner, no matter how eminent, to such a post essentially unjustifiable; but the aggravating nature of this transaction appears more aggravating when we reflect who Monsieur Charles Gounod is. As a composer we have nothing to say against him here. But a composer and a trainer of choral societies differ as much as the guard and driver of a railway train. Take the guard out of his break, and put him on the engine;—the result would most likely be a smash. So, to take M. Gounod from his desk, and put him to lick into shape a thousand noisy amateurs, seems very much like gratuitous folly; unless, indeed, South Kensington, having occult sources of information, knows the French composer to be equal to his strange task. But even this admitted, we come back to the original grievance, and see in the appointment of a foreigner an outrage to native art.

In view of such things, may we not ask English patriotism to set matters right. Let no English amateur join the Albert Hall choral society, and let no English professional work under the intelligent amateur and illustrious foreigner who preside there. The remedy is obvious.

OCCASIONAL NOTES.

"Trovator" writes us from Paris that Flotow's *L'Ombre*, at the Opera Comique, wins favour nightly, and that two or three of the prominent numbers are inevitably encored; that at the Grand Opera, Madame Gueymard has been singing of late in her accustomed style; that the *Barbieri* has given satisfaction at the Lyrique; and that at the last Conservatoire concert Mrs. Weldon sang the solo part in Gounod's *Gallia*, and was, courteously and cordially applauded.

Our small friend, *The Echo*, printed the following paragraph in its issue of Monday last:—

"Cantatas by Frederick Clay and Egerton Seymour will be given at St. James's Hall, on Wednesday afternoon, and in the evening of the same day an operatic concert at the Albert Hall. These concerts, owing to a printer's error, were last week announced for last Wednesday."

Here is, indeed, a case of "out of the frying-pan into the fire." There is no such composer as "Egerton Seymour." The cantatas will not be given on "Wednesday afternoon," but on the evening of *next* Wednesday; and the Albert Hall concert took place last Wednesday afternoon. The *Echo* should learn to let *bad* alone, since meddling makes it worse.

A certain man once drew a bow at a venture and hit a king between the joints of his harness. In like manner, it seems, that the discourse of N. and M. on musical criticism, which recently appeared in our columns, found its mark at Malvern. At all events, a Malvern editor has reprinted the article with a direct application to his neighbours of the Link Choral Union. We rejoice that the shot has told. When a critic speaks out, and is removed from the free list in consequence, it does one good to take a turn with the "cat."

Referring to the matter which is discussed in our leading columns the *Choir* observes:—

"The Commissioners having gone out of their way to ignore the claims of professional musicians by appointing an amateur to the post of director Mr. Egerton, for we presume he is really the responsible agent in the matter, has proceeded still further to injure the cause of national art by naming a French composer as conductor of some choral practices and concerts which are

to be held in the Hall next spring. Without staying to inquire whether another large choral society is needed in the metropolis, while the London contingent of the Handel Festival Choir is left unemployed, we may justly protest against the selection of M. Gounod as the conductor. A Frenchman forsooth is considered by Mr. Egerton to be the fittest person to train a new body of English choralists. *Chacun à son goût*, of course, but for ourselves we confess that we should have preferred one of the English professors who have already won their spurs in the exercise of this difficult duty. The composer, of *Faust* is a man whose merits, as a composer, are too well known to cause any feeling of jealousy when his works are selected for performance, but to place him at the head of a choral society of Englishmen is, in our opinion, as absurd as it is unjust to our native musicians who are far better qualified for the task."

Our contemporary has done well thus to speak on a subject which nearly concerns every English musician. Will not others follow his and our example?—"Hereditary bondsmen know ye not," &c.

As the readers of the *Musical World* are aware, the Grand-Ducal Theatre, at Darmstadt, has been destroyed by fire. The following additional particulars may not be uninteresting. About five o'clock, p.m., Oct. 22nd., thick clouds of smoke were seen rising from the roof, which was soon enveloped in a sheet of flame. The fire raged with such fierceness that in the space of two hours naught was left but the outer walls. The ill-fated edifice was erected by the Grand-Duke Ludwig I., the architect being Herr Moller. The library and the music were saved, as was, also, a considerable portion of the wardrobe. This applies, moreover, to most of the scenery which was kept in the old theatre. Still the loss cannot be estimated at less than 500,000 florins. The Theatre was opened on the 3rd November, 1831, with Spontini's *Fernand Cortez*. On the 23rd October, 1871, Mozart's *Idomeneo* was performed for the first time; the first performance of Mozart's work in the theatre, being, therefore, the last performance ever given there. A temporary theatre will be run up as speedily as possible.

MR. MAPLESON has commenced his short winter season of Italian opera in such a manner as to give fair promise of a succession of representations worth the hearing. His theatre is laid out so as to suit the requirements of the period. He has stalls enough for all purposes; but he has also what may, without prejudice, be denominated a "pit"; while in the "grand tier" and "first tier" a number of "private boxes" are temporarily put aside, in order to provide for the accommodation of that general public by whom what is termed "evening dress" is too often looked upon as such a bore that sooner than submit to it they keep away from the Italian opera altogether. There is a season, however, for everything—a season for "evening dress" and a season for "plain dress;" and what in the spring and summer may appropriately be described as a luxury has, owing in a great measure to the enterprise of Mr. Mapleson, come to be looked upon in certain winter months, like the concerts at the Crystal Palace and St. James's Hall, as in some sense a necessity.

On the occasion of Liszt's sixtieth birthday (Oct. 22, 1871), he was visited by his old pupil and son-in-law, Bülow, who has been during the last two years resident at Florence. In a letter dated Rome, Oct. 25, Liszt writes:—

"Revoir, M. de Bülow, m'était une vraie joie. Sa santé va s'améliorant et sa prodigieuse *maestria* est un comble. Il fera une tournée de concerts cet hiver à Vienne, Pest, Prague, Berlin, etc.—et viendra à Londres en Mai. J'espère qu'on y saura apprécier ses supériorités et leur ensemble. Plus qu'aucun autre artiste contemporain Bülow domine sa célébrité. Ce n'est pas seulement un très grand virtuose et musicien, mais encore un véritable souverain de la musique."

Happy father-in-law, to be willing (and able) to write in such glowing terms of his son-in-law!

The following happy metaphor appeared in the *Daily Telegraph's* criticism of Congreve's *Love for Love*, as now performed at the Gaiety Theatre:—

"Congreve's comedy is not to be treated as an anatomical preparation. The fleshless skeleton seems to stalk across the stage, pitiously rattling its bones and reeking its lost integuments, so that it may be recognised in its mortal habit as it lives."

PROVINCIAL.

CHATHAM.—A correspondent writes from this town as follows:—

"Mr. George Tolhurst's oratorio, *Ruth*, was performed at the Lecture Hall, Chatham, on Tuesday evening. The soloists were Miss Ellen Glanville, Miss Florence Ashton, Miss Arabella Tolhurst, and Mr. W. J. Crowe. The chorus consisted chiefly of the members of the People's Choral Society. The orchestra comprised some well-known instrumentalists connected with the military bands of the neighbourhood, besides the local players usually attending the Society's meetings. Mr. T. Douse presided at the pianoforte; Mr. W. J. Christopher, at the American organ. The composer conducted. Some time before the opening of the doors there was a considerable gathering of people in the High Street, where the hall is situated; and before the commencement every available seat was occupied. The oratorio was listened to with rapt attention throughout, every number being applauded. The soprano solo, 'Let me find favour in thy sight,' tastefully sung by Miss Ellen Glanville, was encored. The attendance was larger than has been known to have taken place in this locality for a considerable time. Miss Florence Ashton possesses a contralto voice of much sweetness, and was very favourably received. Mr. W. J. Crowe was successful in the delivery of both the tenor airs in *Ruth*, and created a very favourable impression. The choruses, though somewhat lacking in power, were given with excellent precision and spirit, and were received by the audience with evident satisfaction. The concert was under the patronage of A. J. Otway, Esq., M.P., P. W. Martin, Esq., M.P., Major-General Brownrigg, C.B., the Worshipful the Mayor of Rochester, &c."

The *Birkenhead Advertiser*, of 4th November, says:—

"On Tuesday, the Musical Society gave a complimentary concert to their conductor, Mr. E. Jones, in the Workman's Hall. The room was completely filled. The principal vocalists were Madame Billinie Porter (soprano), Mr. McArdle (tenor), and Mr. Cuzner, of Chester Cathedral (bass).—Madame Billinie Porter sang 'Should he upbraid,' 'Let me wander not unseen,' 'This magic-wove scarf,' assisted by Messrs. McArdle and Cuzner, and the duet, 'Syren, the friar,' with Mr. Cuzner. The choruses were sung admirably, and a septet party, under the direction of Mr. H. Bretton, performed selections from operas. Miss Scarlett presided at the pianoforte for the choruses, with Mr. W. W. Jones at the harmonium, and Mr. Billinie Porter assisted in accompanying the soloists."

BIRMINGHAM.—A correspondent writes from this "busy town" (so called) as follows:—

"Messrs. Harrison's annual concert is looked upon here as the special event of the season, the engagements being made with the highest order of musical talent, while the programme is framed so as to afford sufficient variety to charm all tastes. For an entertainment of the kind it would be hardly possible just now to put forth more attractive names than those announced for the concert of the 1st November, and the *entrepreneurs* reaped their reward, the Town Hall being crowded to such an extent that numbers were excluded from want even of standing room, while the whole of the vast audience who had the good fortune to be present appeared to derive the highest gratification from the scheme set before them. The programme being essentially miscellaneous, does not call for detailed remark, but the greatest effect was produced by Mr. Sims Reeves, whose singing of 'The Message' and 'Tom Bowling' roused a by no means apathetic assemblage to a perfect frenzy of delight, which culminated in fresh thunders of applause when the great tenor returned to the platform and sang 'Come into the garden, Mand,' as an encore to the manly and pathetic song of Dido's. Far from diminishing, Mr. Reeves' popularity seems to increase with the Birmingham public, who know that, though unavoidable causes may occasionally have prevented him from fulfilling an engagement, they are quite certain that when he does appear, all trace of previous disappointments must vanish before the charm of his singing, which is sure to be of the highest excellence. Madame Lemmens-Sherrington is also a great favourite here, and, as usual, did not fail to give the utmost satisfaction to her numerous admirers. Her sister, Miss José Sherrington, made her first appearance here, and deservedly created a highly favourable impression, displaying a pure and agreeable soprano voice of considerable compass, apparently well cultivated, possessing great flexibility, and giving good promise of its owner making for herself a distinguished place in the profession. Her *diminuendo* shake and generally facile execution demand a special word of praise. Madame Norman-Neruda chose for her solos Ernst's *Elegie*, and the *Andante* and *Finale* of Mendelssohn's E minor violin concerto, in which latter she may be congratulated upon having Mr. Charles Hallé's pianoforte accompaniment, instead of that of a Birmingham orchestra. Mr. Hallé in the *Scherzo* and *Rondo allegro* in A flat of Weber, Heller's *Promenade d'un Solitaire* (surely a fanciful

title, if ever there was one), and Mendelssohn's *Caprice* in E (Op. 33, No. 2), displayed his accustomed irreproachable correctness, both instrumentalists combining their powers in two movements of Beethoven's Sonata in F, (Op. 24.) Mons. Lemmens played the first and last movements of the overture to *Guillaume Tell* on the Mustel organ (so called), and Mr. Nelson Varley and M. Jules Lefort contributed their share to an evening lacking neither in quantity nor quality.—On the 9th, Mr. J. C. Stevens announces his concert, with Gounod's *Messe Solennelle*, and Mr. Anderton's Cantata, *The Wreck of the Hesperus*, with Miss Banks, Mr. Vernon Rigby, and Mr. Lewis Thomas as principals. On the 23rd, the *Messiah* is to be given, with Madame Lemmens-Sherrington, Miss M. Severn, Mr. Rigby, and Signor Foli, as soloists; and towards the end of the month Mr. Sims Reeves will appear for four nights in opera at the Theatre Royal. Furthermore, Messrs. Harrison announce a series of four chamber concerts, with Madame Norman-Neruda and Mr. Charles Hallé as the leading attractions; and Mr. Beresford also sets forth that he will give four quartet concerts during this winter. Thus the 'Hardware Capital' (so called) will not be deficient in musical entertainments for some time to come."

—D. H.

BUSHEY, HERTS.—A correspondent writes as follows:—

"The first of a series of musical entertainments took place in the New Hall, Bushey, last week, and was patronized by a very crowded audience. The Misses Spenser, Brown, and Cecil, together with Messrs. Hobson, Pennington, and C. J. Bishenden, contributed the vocal solos. Mrs. Wiltshire was the pianist, and Mr. Wiltshire conducted the choir—the Bushey Choral Society, a well-trained body of voices. Miss Cecil, a young lady possessed of a rich contralto voice, deserves especial mention, and Mr. C. J. Bishenden delighted the audience with 'Hearts of Oak,' and on being encored, gave 'Yes, let me like a soldier fall.' The National Anthem concluded the entertainment."

BRIGHTON.—(From a Correspondent).—Mr. John Cheshire gave a harp recital at the Royal Pavillion on the 3rd inst., which in every way was a great success. He was assisted by his juvenile pupil, Miss Kate Skuse (aged 13), who played in Mr. John Thomas's harp duet, "Souvenir du Nord," with taste and effect. The vocalist upon the occasion was Miss Lizzie Porter, who sang "'Tis the harp in the air" (Wallace), and Mr. Cheshire's "Joyous spring," the latter charmingly rendered, and, being re-demanded, the lady sang "The Minstrel Boy." Miss Porter does her distinguished master (Signor Schira) infinite credit, and will evidently make her way before the public. Of Mr. Cheshire, I can only quote from the local papers. The *Daily News* of the 4th inst. says—"Mr. Cheshire is one of the best native exponents in the kingdom. He proved himself to be a perfect master of his instrument. His bold and vigorous style, his exquisite and delicate touch, and his artistic phrasing being alike admirable." The *Brighton Times* of the 4th says—"The applause after each selection was overwhelming." As your humble correspondent, I can verify the above, and truly add that so genuine a success has rarely been obtained in Brighton.

LIVERPOOL.—In its notice of the last Philharmonic concert the *Courier* remarked:—

"The instrumental music was the means of introducing Mr. Henry Holmes, a soloist of high attainments, whose performance of the chief part of Spohr's superb and fortunately well-known 'Dramatic Concerto' was such as to place him among the first artists of the day. In tone, execution, and artistic rendering of the music he is equally acceptable, and the hearty applause which greeted him at the close of the piece showed how favourable an impression he had made upon a generally unsympathetic audience for instrumental music. The chief vocal attraction was Mr. Mapleson's new soprano, Mdlle. Jeanne Devries, a brilliant singer, and one with whom the audience was well pleased. The duet from the *Traviata*, in which Mdlle. Devries was ably supported by Signor Mendioroz, was particularly well sung."

NOTTINGHAM.—A local critic says:—

"The grand concert in aid of the Chicago Relief Fund, which took place in the Mechanics' Hall, was not so well supported as the fame of the artists and the nature of the object might have led us to expect. Madame Rudersdorf was in splendid voice, and sang Randegger's 'Beneath the blue transparent sky,' with great expressiveness, being equally successful in the duet with Mr. Whitney 'La ci Darem,' and the ballad by Levy, 'Where is the little gipsy's home.' Mdlle. Drasil more than confirmed the high estimate formed of her voice and execution on previous occasions. Mr. Byron gave his songs with great taste, and Mr. Whitney was very successful. The pianoforte solos by Mr. Beringer were given with mastery, and the orchestra, under the leadership of Mr. Leverton, won golden opinions."

WINDSOR.—(From a Correspondent.) Mr. Orlando Christian gave his concert at the music room, Keates' Lane, assisted by Madame Thaddeus Wells, Mr. Mellor, Mr. Nicholson, Mr. Hughes, Mr. Lazarus, Mr. Kemp, &c. Mr. Christian was cordially received by the audience and called upon to repeat his favourite song but gave "The Bear Hunt" instead. Mr. Lazarus and Mr. Kemp received great applause for their performances on the pianoforte and clarinet. Sig. Randegger's admired trio, "The Mariner" (*I Naviganti*), was capably sung by Madame Wells, Messrs. Mellor and Christian, and the concert altogether gave general satisfaction.

CONCERT.

A very successful concert was given last Monday evening by Mr. W. H. Thomas, in the Athenaeum, a commodious hall recently built in the Camden Road. Mr. Thomas who was not only manager, but the solo pianist as well, distinguished himself greatly in Sterndale Bennett's Romance, "Genevieve," Weber's Second Polonaise, and Benedict's "Erin." The second and third of these pieces were encored; but Mr. Thomas substituted for them the *Lied* in A major from Mendelssohn's Book 8, and Benedict's picturesque fantasia on "Where the bee sucks." Mr. Thomas's playing, as may be inferred, pleased in the highest degree, and there can exist little doubt that, ordinary application will secure for him equal success on a larger stage, and with more exacting music. He was supported by Miss Banks, Miss Severn, Mr. Vernon Rigby, and Mr. Lewis Thomas, all of whom, were complimented by the audience in a most flattering manner. The hall was full, and the concert in every respect a complete success.

THE SANTLEY CONCERT PARTY IN AMERICA.

Mr. G. Dolby having taken his company to Boston, we find the *Traveller* of that Yankee Athens thus critical:—

"Every member of the *troupe* appears to be possessed of the highest musical culture, and to have been educated in the best schools; and they sing with an earnestness and conscientiousness, the more commendable on account of their rareness. The enthusiasm on Saturday evening was very great, and encores were the rule. As far as part-singing was concerned, it was never brought to such a pitch of absolute perfection in this city before. Their voices were as one—no flaw whatever was to be detected either in time or tune, or the sympathetic sweetness with which the voices were blended. Nothing better could possibly be heard than the manner in which they gave Balfe's 'Lo! the early beam of morning,' Bishop's 'Blow, gentle gales,' and Benedict's 'Blest be the home.' The solo singing, too, was superlative. The first place is given to Mr. Santley, whose remarkable voice in quality and range is indeed something wonderful; and he rolls it forth most gloriously and with the greatest ease. Perhaps no barytone singer that we have ever heard in this city may be looked upon as the slightest approach to Santley, and there can be no disputing his claim to the title that has been with so much justice bestowed upon him, of the foremost barytone of the world. His execution is without blemish, while the tones of his voice are as sweet and delicate as those of a woman. In delivery and in dramatic fire he is unapproachable. His solos of Saturday evening were, 'O ruddier than the cherry,' 'The Bellsinger' and 'The Stirrup Cup,' and he also took part with Mr. Cummings in 'The Moon hath raised her lamp on high.' In all his solos he reached the highest pitch of vocal excellence. Mr. Cummings is already well known in Boston, and met with a warm welcome. It is only necessary to say of him that he sang with that grace and finish which marked his previous efforts in Boston. For solos he gave a recitative and air, 'Nina,' by Hobbs, and 'The Bay of Biscay,' both with fine effect. Mr. Patey sang 'The Roamer,' in a very satisfactory manner. Miss Edith Wynne has a very pleasing soprano voice, and sings with chasteness and delicate effect. Her opening solo was 'Bid me Discourse,' and this was subsequently followed by an exquisite delivery of 'Lover's' 'The Angel's Whisper,' both, as a matter of course, being encored. Madame Patey displayed a contralto voice of great purity, strength, and richness, with its lower tones of most remarkable depth and fulness. Her opening solo was Hullah's 'Storm,' which has been made familiar by Madame Parepa-Rosa. There was a dramatic intensity in it which thrilled all listeners, and when its last tones died away, a perfect tempest of applause resounded throughout the house. In the second part she gave an old English ballad, 'The Bailiff's Daughter.' Mr. Sloper gave two piano solos, the first a *fantasie* on old English airs—'Pray Goodey,' from Kane O'Hara's *Midas*, 'There was a Jolly Miller,' and 'When the Wind Blows,' from *The Miller and his Men*, the second 'Nuits blanches' in D flat, and a 'Tarentella,' and proved himself a master of the instrument. From beginning to end the concert was a superior one in every respect."

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPE & CO., Homeopathic Chemists, London. Also makers of Eppe's Cascosine, a very thin evening beverage.

MUSICAL NOTE.

From the *Frankfort Gazette* we learn that the performance of Richard Wagner's *Niebelungen* is arranged to take place at Bayreuth, in 1873. This great work is divided into four parts, each of which will occupy an entire evening; the complete cycle will be given three times. To procure admission to these representations it will be necessary to obtain a *patronatschein*, or special ticket, which may be purchased for 100 thalers, and gives the holder a right to be present at four complete performances. Societies have been formed in different parts of Germany designated the *Wagnerverein* (Wagner Union), to render the purchase of tickets more practicable for persons interested in this artistic work. The annual subscription in Mannheim, and other parts of Germany, is five florins; the money thus subscribed will be devoted to the purchase of tickets at 100 thalers each. Thus every subscriber of fifteen florins will be entitled to a chance of a 100 thaler ticket prize, in the lottery, which will be drawn in 1873. To increase the number of prizes, the *Wagnerverein* intend to give a number of concerts, the proceeds of which will be devoted to the purchase of extra tickets. Wagner has promised to conduct the first of these concerts, which will be held at Mannheim. Analogous societies have been formed at Berlin, Dresden, Weimar, Munich, and Vienna, their efforts have already proved most successful.

The first stone of "The National German Theatre" will be laid at Bayreuth, at the end of this month. The partisans of this enterprise, unique in the annals of musical art, can either join the societies already existing, or obtain particulars of those about to be formed. *Monsieur le Chevalier de Loom*, manager of the Court Theatre at Weimar, has the entire direction of this enterprise, and will furnish all particulars on enquiry.

H. L. BISHOP,

November 8th, 1851. 25, Gower Street, Bedford Square, W. C.

LEIPZIG.—Mmes. Clara Schumann and Joachim gave a concert a short time since.—The first *Euterpe* Concert commenced with Spohr's overture to *Faust*, and concluded with Beethoven's Symphony in A major. Mdlle. Franziska Triese performed Herr Bruch's Violin Concerto, and the Adagio from Spohr's Ninth Concerto. Mdlle. Rosse sang an air from *Idomeneo* and the Cavatina from *Euryanthe*.

BRESLAU.—The Orchestral Association has a new conductor: Herr Bernhard Scholz. The first concert under his guidance proved highly satisfactory. The programme included Beethoven's overture, "Zur Weihe des Hauses;" Herr R. Wagner's prelude to *Lohengrin*; Mendelssohn's Scherzo to the *Midsummer Night's Dream*, and Beethoven's A major Symphony. The vocalist was Herr Stagemann, from the Theatre Royal, Hanover. He sang Lysistrat's air from *Euryanthe*, a song, by Herr Scholz, "Die Höhle des Prochonus;" and three songs by Schumann. The programme of the second concert included Quartet in C major, (Op. 59), III, Beethoven; Barcarole, No. 4, Rubinstein; Nocturne, (Op. 55), No. 2, Chopin; and Ottet in F major, Schubert.

FRANKFORT-ON-THAINE.—The Museum concerts, under the direction of Herr C. Müller, have recommenced for the season. The principal orchestral pieces at the first concert were Beethoven's fourth Symphony, in B flat major, and Mendelssohn's *Fingelhöhe* overture. Mdlle. Mehlig was the pianist. She played Schumann's A minor Concerto, and Weber's Polonaise in G major (as arranged by the Abbate Franz Liszt). The vocalist was Mdlle. von Hasselt-Barth, who sang Mendelssohn's "Concert-Aria"; "Des Fischer's Liebesglück," Schubert; "Waldfahrt," Robert Franz; and the "Veilchen," Mozart.

BAYREUTH.—Herr Wilhelm Neumann is the architect charged with the erection of the Theatre for the representation of Herr R. Wagner's "festival stage-play." The plans are all prepared, and Herr Neumann will shortly come and lay the first stone.

STUTTGART.—The king of Wurtemberg has conferred the cross of the Friedrich Order, first class, upon Herr Sontheim.

A TENOR of sixty-two, called Sontheim, is singing at Frankfort. He must indeed be a *son of Time* himself.—N.B. German readers will be good enough to explain this play of words to non-Teutons.—*New York Musical Bulletin*.

THE real original primitive Morning Concerts are at last discovered. Mayence is the proud possessor thereof, and they begin at half-past twelve! This is calling things by their right names indeed, and we offer our distinguished compliments to matutinal Mayence.—*New York Musical Bulletin*.

LAMPERTI, the well-known singing-master of Milan, has recently taken a pupil for ten years, during which time he is to have twenty per cent. of her earnings! Moderate Maestro! "Twenty per cent., and for ten years!"—to paraphrase Shakspere, which brings us to point, and enables us to suggest that Mr. Lamperti's first name must be Shylock!—*New York Musical Bulletin*.

REVIEWS.

The Royal Edition of Operas. Edited by ARTHUR SULLIVAN and JOSIAH PITTMAN. Meyerbeer's *Gli Ugonotti*. [London: Boosey & Co.]

FOLLOWING up their issue of the gigantic *Roberto il Diavolo*, Messrs. Boosey have now issued the equally gigantic *Huguenots*, which makes another goodly volume of 500 pages. In accordance with the plan of the series, Meyerbeer's French Opera appears under its Italian name, with the Italian libretto of Signor Maggioni, to which an English paraphrase is joined. But the composer's admirers will be more concerned to know that the work is given in its entirety. The ballet music is unabridged, and the appendix air, "No, no, no," written for Madame Alboni, appears in its proper place; while great attention has been bestowed by the editors upon the literal correctness of every movement. We congratulate amateurs upon this effort of modern publishing enterprise. They can now become acquainted with the full design and merit of *Les Huguenots*, and can check off the mutilations and omissions which, necessarily, or otherwise, mark performances of the work in England. We anticipate a very large sale for this truly popular edition.

The Temple Tune Book, containing Psalm and Hymn Tunes by the most celebrated composers, past and present. Division 1, Old English, to about 1750. Collected, arranged, and edited by EDWARD J. HOPKINS, organist to the Honourable Societies of the Inner and Middle Temples. [London: Metzler & Co.]

LOVERS of Psalmody will welcome anything coming from the editor of the Temple Church Hymn Book. Some time ago we pointed out the merits of that work, and gave due praise to the able and laborious compiler. It will suffice now, therefore, if we state that Mr. Hopkins is bringing forward his new volume in three divisions, respectively entitled "Old English," "Foreign," and "Modern English," the arrangement being, so far as we know, an original one. The merits of the first division will, we are sure, be taken upon trust. Mr. Hopkins is master of his subject, and when he offers 164 tunes as the cream of old English art in that particular line, we accept them without cavil. The number of composers represented in the division is twenty-seven; the number of works drawn upon for anonymous tunes being seventeen, including "Seven Sobs of a Sorrowful Soul" (1583), and the "Spiritual Nightingale" (1616). We must direct special attention to the admirable index, as not only convenient, but instructive. The page is divided into five columns, containing respectively the number of the tune, its name, its first phrase in music type, its metre, and notes with regard to its composer, or the work in which it first appeared. We hardly need say that the last column is a valuable feature. Here, for example, are the notes upon "St. Mary's," the well known tune in D minor, usually ascribed to Dr. Croft:—"Composer uncertain. The tune appears in Archdeacon Pry's 'Welsh Musical Psalter,' printed in London in the year 1621. It has been attributed severally to Dr. Blow, who was not born till 1648; to Dr. Croft, who was not born till 1677; and to Rathiell, who did not die till 140 years after the publication of the tune, namely, in 1761."

Popular Classics for the Pianoforte. Selected, Edited, and Fingered by WALTER MACFARREN. [London: Ashdown and Parry.]

Who will say that the love of good music does not increase among us? Music that is not good may still be the majority on our publishers' shelves; but every year shows an advance of good taste by such unerring means as the work before us—a work we are glad to welcome not only for its own sake, but for its significant testimony to the existence of a market for wares of the sort. Mr. Macfarren has prepared twelve numbers of his series, and we will give their contents in order as a proof of worth and an evidence of character:—Sonata in G (Haydn), Sonatina in C (Clementi), Rondo in B flat (Mozart), Sonata in D (Dussek), Sonata in C sharp minor (Haydn), Sonatina in E flat (Clementi), Bourrée, in A minor (Bach), Sonatina in G (Beethoven), "Echo," from *Partita* in B minor (Bach), Sonatina in F (Clementi), Sonatina in F (Beethoven), Sonata in C (Haydn). These names carry with them their own recommendation, but it may be well to point out two things. First, that the series is not confined to works "popular" in the sense of being known. Dussek's Sonata in D, for example, is strange (more's the pity) to 999 out of every 1,000 amateurs. Next, the editor keeps in view the requirements of moderate players. None of the above-named selections are difficult as far as mere manipulation goes, and thus they are adapted to improve the taste of the largest possible public. We wish all success to the enterprise of Messrs. Ashdown and Parry.

Break, Break, Break. Song. Words by TENNYSON. Music by OTTO BOOTH. [London: W. Czerny.]

This latest attempt at giving musical expression to the Laureate's exquisite plaint, has the merit of simplicity, and a certain degree of pathos. But it is far from sounding the abyss of that sorrow which the words embody. Mr. Booth's lead must be weighted more heavily to sink so deep.

Queen of the Stars. Serenade. Words by ROBERT REECE. Music by COMYN VAUGHAN. [London: Boosey & Co.]

WE do not quite understand Mr. Reece when he says:—

"Breeze of the tender sigh,
That stirs the sleeping lake,
Waft, waft a lullaby,
And soothe her till she wake."

Surely the "lullaby" and the soothing would, if potent at all, prevent the waking. But what matters? Men who are disposed to go serenading will not look very closely to the logic of their song. Mr. Vaughan's music, in F major, is flowing and agreeable, but we cannot at all agree with him when he makes the dominant seventh resolve itself, by an interrupted cadence, into the chord of D major, the voice moving in octaves with the bass. That is a little too much as an example of progressive ability.

Brown Eyes and Blue Eyes. Song. Words and Music by HAMILTON AIDE. [London: Boosey & Co.]

HERE is in four lines the gist of Mr. Aide's sentiments about feminine visual organs:—

"Merry or scornful, angry or kind,
I love every mood, so the eyes be not blind,
For man's mood is changeable, and what should we do,
If woman's, in sympathy, did not change too?"

So Mr. Aide drinks to all sorts of eyes—except blind ones. The music is very simple and vocal, making no pretensions to artistic merit, but being well adapted for use at the particular time when somebody in convivial mood, demands a song.

Home without thee cannot be. Ballad. By HENRIETTE [London: Boosey & Co.]

"LOVE makes home" is the moral of this unpretending ballad. The verses, by Conder, are of superior merit, and "Henriette" has been content to write a plain melody, with an accompaniment to match, leaving the expressiveness of the singer to do the rest. The key is A flat major—compass D to F.

Rest. Song. Words by Adelaide Procter. Music by Comyn Vaughan. [London: Boosey & Co.]

READERS of modern poetry must know the beautiful verses commencing:—

"Spread, spread thy silver wings, O dove!
And seek for rest by land and sea,
And bring the tidings back to me
For thee, and me, and those I love."

They well know also that Mr. Vaughan undertook a formidable task in wedding them to music—a task, however, which he has discharged fairly well, though not as well as might be conceived. By changes of time, rhythm, and treatment—changes of key are used very sparingly—he follows the varying sentiment of the words; his melody is expressive, and the accompaniment, it not original in plan, is well written. The song is in D major, with an episode in B minor, and suits voices with a moderate compass.

The Broken Heart. Song. Words by Mrs. A. F. Thistlethwayte. Music by M. de Crespigny. [London: R. W. Oliver.]

The title-page depicts a lady crossing a lake by night in a very small boat, and standing with her back to the prow gazing at an arrow which has fixed itself in the stern. Over all floats, with outstretched wings, a huge black bird. Thinking of Zadkiel and his enigmatical pictures, we turn to Mrs. Thistlethwayte's verses—addressed "To Helen," and read:—

"Thou can'st not break my heart again,
Thou can'st not touch one chord within,
Thou can'st not wake my heart to sing
'Oh! come back to me.'"

'Twill rather echo 'False one, go,'
Thou can'st not break my heart again,
Thou can'st not bow the flower to kiss
Thy faithless head in glee,

Thou can'st not, " &c.

This list of disabilities, unhappily, does not explain the picture, and we give the matter up. M. de Crespigny's music is worthy better associations.

The Warning Call. Words by Mrs. A. F. THISTLETHWAYTE. Music by M. DE CRESPIGNY. [R. W. Oliver.]

HERE is another puzzle. The first verse is addressed "To Florence," and begs that lady to hide somebody who is "Oh! so frightened," from "the raging storm above." In the next verse Jesus is entreated to save the applicant "from the shadows on the wall":—

"For they speak not, and they move not,
Yet the life-long yearning lights,
A minor and a greater soul
That for life eternal fights."

What can this mean? Will somebody please explain? The music makes too great use of a few phrases, otherwise it is good.

THE PAREPA-ROSA TROUPE.

A writer in the *New York Herald* thus puts forth his opinions on the above theme:—

"Never before in this city, and we doubt very much in any other, has a similar company met with a more emphatic endorsement. Of the *prima donnas*, M^{me}. Parepa-Rosa deserves the first consideration, as her voice and school, is of that grand, broad nature that places her in a position unapproachable in her own peculiar line. In such roles as Donna Anna, Lucrezia Borgia, Norma, Leonora, and others of that calibre, Madame Rosa need not fear competition, for nature, both in voice and physical qualities, has given her the advantage. The music of Mozart, Donizetti, Bellini, and Verdi, and the imposing character of their soprano creations find in her a fitting representative. Her long absence from our stage, occasioned by a protracted illness in London, has not robbed her voice of a single charm, and it rings out to-day with the same richness and grandeur as it did five years ago at her American debut. Mrs. Jenny Van Zandt returns to us after some years of absence and with a high European reputation. She has already appeared in three roles—*Satanella*, *Maritani*, and *Zerlina* in *Don Giovanni*. All that her numerous admirers predicted for her has been fulfilled. A consummate actress and musician, and possessing a clear, limpid, flexible, and highly cultivated voice, Mrs. Van Zandt has earned a triumph that places her in the very foremost ranks of American artists. In *Satanella*, she bore the brunt of the work, and a more charming *Zerlina* Mozart himself could not desire. But in *Maritani* her success was complete. She was in splendid voice and nothing could exceed the beauty of her singing or the finish of her acting. She may be called the American *prima donna par excellence*, of the present day. Aynsley Cook is, beyond doubt, the most valuable acquisition to the company. He has not a great voice, nor even in some respects a good one, but he never fails to make a hit, whether it is English, German or Italian. A complete master of every opera placed on the stage, his experience and talent are invaluable to the *impresario*. It would be very hard to find such another *Leporello* or *Beppo*. (This last role he sang in German with Wachtel.) His acting and make-up are a study, and redeem all the deficiencies of his voice.

The chorus and orchestra are far ahead of anything we have ever had at the Academy, and since the beginning of the season not a flaw could be found in this department. The chorus and orchestra have been the *bête noir* of opera in this city, and we are glad to find that Carl Rosa, has been particularly careful in this respect. Each opera has been placed on the stage with scenery and stageappointments of an unusually attractive kind, and here the management has effected quite a revolution. Every *habitué* of the Academy will remember the atrocious neglect of former *impresarii* in presenting operas in proper style. Mr. Rosa is the first to inaugurate a new departure in this respect, and we trust that his successors will follow his example.

W A I F S.

M. Vivier has returned to Paris.

The Municipal Council of Strasbourg has resolved upon rebuilding the theatre forthwith.

The new theatre, Vittorio Emanuele, at Rome, is to be roofed with glass for day performances.

Madame Rosina Stoltz, Baronne de Ketschendorff, has, like Madame Viardot, taken up her residence in Paris.

A musical instrument seller of Bordeaux has left 400,000 francs to the two chief musical societies in that town.

There is a vacancy for an organist at Felsted School (Essex), at a salary of £40 per annum, and other emoluments.

Meyerbeer's house at Berlin—that in which he composed *Les Huguenots*—has been kicked over by the march of "improvement."

Miss Fanny Heywood will make her first appearance this season at the Lyceum Theatre, on Monday, in Planche's *Loan of a Lover*.

The Municipal Council of Paris has voted 400,000 francs towards re-building the Théâtre Lyrique. A little is certainly better than nothing.

M. Gounod's *Gallia* has been twice performed at the Conservatoire, with Mrs. Weldon as solo vocalist. Our countrywoman met with a *succès d'estime*.

Le Ménestrel says that a New York speculator has engaged Herr Rubinstein for the winter of 1872-3—terms 100,000 francs (£8,000) and all expenses.

Herr Goffrie has, since his arrival in New York, been appointed first violin in the orchestra of the Philharmonic Society, and in the operatic troupe of M^{lle}. Nilsson.

M^{lle}. Fides Devriès made her *début* at the Grand Opera in *Faust*, on Friday week; thus anticipating by twenty-four hours that of her sister, Jeanne, at Covent Garden.

The Grand Prix de Rome has, this year, been won by M. Serpette, a pupil of Ambroise Thomas, after a severe struggle with M. Salvaire, who received four out of eleven votes.

Dr. Ferdinand Hiller has composed a grand violin concerto, for Herr Joachim, which, in all probability, will be played in London for the first time, during Herr Joachim's next visit to this country.

The Naples San Carlo will probably not open this season. Municipal authority and the direction have quarrelled about the engagement of M^{lle}. Krauss and the tenor, Calada, whom the former will not have on any account.

We learn from the Australian papers that Miss Alice May is becoming a great favourite on the English opera stage. In the *Bohemian Girl*, at Geelong, and in *Satanella*, at Ballarat, her performances were received with marked favour, and warmly commended by the local press.

Among those who perished in the recent fire at Chicago was Mrs. Frodsham, the eldest daughter of the well remembered basso, Edward Seguin. Mrs. Frodsham, who had married an American gentleman, though an accomplished musician, was never in the profession.

M^{lle}. Canissa, who enjoys great popularity in the United States, has accepted an engagement at the Stadttheatre to sing with Herr Wachtel. M^{lle}. Canissa was to appear for the first time as Matilda in Rossini's *William Tell*, and subsequently as Margaret of Valois in Meyerbeer's *Huguenots*, and Martha in Flotow's opera of that name.

Several thousand pianos and organs are said to have been burned in Chicago. One firm had about 200 pianos and over 100 organs on hand. These perished, together with various other instruments. The Steinways, Decker, Steck, Weber, Chickering, Schütze & Ludloff, Kranich, Bach & Co., Manhattan Co., Behning & Kliks, Central and not Central—all were sacrificed.

The Dolby troupe gave a performance at Steinway Hall, New York, in aid of the Chicago sufferers. The attendance was large, and the exeuntants exerted themselves with the heartiest good will. Everybody is looking forward with interest to the oratorios in which Mad. Patey Whytock, Miss Edith Wynne, Mr. Cummings, Mr. Patey, and Mr. Santley are to take part.—*Correspondence from New York*.

An influential Boston journal says of Mr. W. H. Cummings:—"Among the five singers comprising Mr. Dolby's company, Mr. W. H. Cummings was already favourably known to our musical public. He sang with exquisite sweetness a recitative and air by Hobbs, and also the old lay of 'The Bay of Biscay' with equal force and beauty. The finish and refinement of his singing only belong to vocalists of the higher order."

Kaiser William has been to hear La Patti at the Homburg Opera House, and the old war-horse was delighted with the Italian bird of song, and William the Conqueror became, for the nonce, William the Conquered, recovering, however, his liberty and his sword at the conclusion of the opera. What a contrast to the thundering Franco-Germanic cannon music he heard, and participated in, last season!—*New York Musical Bulletin*.

The musical world of Vienna is mourning over the death of Josef Strauss, who about a year ago received such barbarous injuries at the hands of some drunken Prussian officers. Those who have enjoyed the Strauss Concerts before, miss his earnest face now, and the lively music he was wont to give them. Of the survivors of the celebrated Johann Strauss, are now left his son Eduard, always in Vienna, and Johann, whom the Russian Government retains in St. Petersburg.

In England we know only of one organ case which may date from before the Reformation. It is in Northamptonshire. A small Renaissance organ, beautifully decorated, is to be seen in the chapel of Hatfield Hall. It is a work of the first quarter of the seventeenth century. Renaissance organ cases, of great beauty in their way, are also to be seen at King's College Chapel, Cambridge, and St. Peter's, Mancroft, Norwich. The old organ case of St. Paul's Cathedral is a work of Grinling Gibbons, and, though rather wild, is a fine example of the work of that period.

THE ORATORIO CONCERTS.—The first of the series of Ten Subscription Concerts will be given at Exeter Hall, next Wednesday, the 15th inst., when Handel's "*Jephtha*" will be performed. This work, which was introduced by Mr. Barnby two years ago, will again have the advantage of Mr. Arthur Sullivan's additional accompaniments. The part of Jephtha, will be undertaken by Mr. Sims Reeves, who on this occasion makes his first appearance in oratorio during the present season. The other parts are assigned to Madame Cora de Wilhorst, Miss Julia Elton, Miss Sydney, and Mr. Winn. Mr. Barnby, as usual, conducts; and the chorus will consist of his now famous choir, considerably augmented, and with the band, amounting to 500 performers. The new arena chosen for these Concerts will allow of the choruses being given with increased effect.

THE ROUND, CATCH, AND CANON CLUB.—This old-established Society commenced its session of 1871-72 on Saturday evening last, in the Banqueting-room of St. James's Hall. The members present included Mr. Winn (in the chair), Mr. Lawler, Mr. Coates, Mr. Bradbury, and the officers of the club:—Mr. Francis (secretary), Mr. Baxter (librarian), and Mr. Land (treasurer), together with Messrs. Hilton, De Lacey, Ball, and Gedge, hon. members. The Round, Catch, and Canon Club was founded in 1847 by the musician and wit, Tom Cooke, and others.

The last day of August was a "shilling day" at the London Crystal Palace, and twenty-three thousand persons visited it. When will New York have a world-famous palace, with a glorious garden and grounds attached, where twenty-three thousand New Yorkers and Yorkerses can pass a charming summer's day?—and echo suddenly answers, "Don't bother; you are always grumbling, and wanting something! New York's particular amusement is 'politics,' and she spends all her loose dollars on that! Crystal Palace, indeed! grounds, quotha! garden, forsooth! Isn't Central Park enough for you?"—*New York Musical Bulletin.*

Among the numberless charitable and educational institutions in the metropolis, there is not one which does more real honest work in a quiet way than the Working Men's College in Great Ormond Street. Here, without any of the costly machinery which swallows up the incomes of many other societies, a body of men, who are philanthropists in the best sense of the word, devote their evenings to the education of "skilful workmen." From the last annual report of the College, we learn that music, which has always been a popular study within its walls, has no less than three teachers, at the head of them being Mr. R. B. Litchfield, barrister-at-law, in whose initials many of our readers will recognize the signature of the musical critic of the once popular *Reader*. Part-music of the higher class is diligently practised by his pupils, and at their occasional concerts some excellent selections are to be heard. At the present moment funds are, we believe, urgently needed for the new college buildings, and as the promoters of the scheme are seldom found among the ordinary "beggars" of the *Times* charity column, we commend their wants to our readers' notice.

The following letter has been addressed to Mr. Goffrie by his fellow passengers to New York:—

"On board the steam-ship *Italy*, Sept. 25, 1871."—Sir,—We, the undersigned saloon passengers on board the steam-ship *Italy*, on her voyage from Liverpool to New York, now approaching the termination of our journey, before separating, feel impelled to give expression to our deep sense of gratitude for your kindness and courtesy in contributing so largely to the pleasures of our trip by indulging us on several occasions with your truly artistic performances on the violin—performances which we have never heard excelled by any other artist; and, in parting with you, would express our sincere wishes for that success in the New World which your talent so richly merits. E. J. Goodspeed, Pastor, Second Baptist Church, Chicago; Jno. N. Castle, Pastor, First Baptist Church, West Philadelphia; John Swinburne, M.D.; S. J. Jones, Judge, Canada; William M. Smith, New York; A. Strettle, from Australia, and forty-eight others."

A sensible American writer observes in the course of some remarks upon quotations:—

"Rebuke with indignity and abhorrence all attempts at improvements of old authors. What do you think of the stolidity that could attempt, and the effrontery that could proclaim, such a barbarous procedure as is detailed in the preface to an American edition of one of England's great theological writers of former days? Thus it runs: 'The Editor has embraced the opportunity furnished by a re-publication of the best edition of the author's works to make some amendments and improvements. . . . The typography has been changed and the page made more pleasing by the curtailment of the use of italics. . . . The orthography of some words has been made to conform to the changes which have taken place in modern times, and the great American lexicographer has been taken as the standard authority. Many obsolete words have been removed, and modern words and expressions have been substituted. Many grammatical defects with which old English abounds have been remedied, and repetitions of the statements of subjects discussed have been avoided. By these changes, neither affecting the substance of doctrine, nor the authority of the Author's works, it is hoped that an addition has been made to the theological literature of the times more pleasing and useful than an exact reprint could have afforded.'"

Now, what is the use of arguing with a man like this? asks our author, and we echo "What indeed." Equally beyond the pale are those who "quote" music, and tamper with it.

MUSIC RECEIVED FOR REVIEW.

WEEKES & Co.—"Again the woods with songs are ringing," song, by Horton Allison.
NOVELLO, EWER, & Co.—"Twelve double Chants" by Charlton Templeman Speer.
W. MORLEY.—"Wedding Chimes," song, by George Linley. "Come Pretty Swallow," ballad by Richard Limpus.

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&c.,

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HENRY SMART.

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The fairy's whisper	J. P. Douglas ...	3 0
The lady of the Lea	W. H. Bellamy ...	4 0
Hark! the bells are ringing...	W. H. Bellamy ...	3 0
The angel of home	John Brougham...	3 0
Blue eyes	F. Enoch... ..	3 0
Bird of my dwelling	F. Enoch... ..	3 0
Flower of my garden	F. Enoch... ..	3 0
The fairy cricket. Song	F. Enoch... ..	3 0
Fly like a bird. Song (in E and F).	F. Enoch... ..	3 0
The roses I thought were mine. Song (in B flat and D flat)	W. Guernsey ...	3 0
Go, whispering breeze ... ..	... ..	3 0
Wake, Mary, wake (Sung by Mr. Santley)	J. Latey	2 0
The echo of the lake. Song (in A and F)	F. Enoch... ..	3 0
Stay, swallow, here. Ballad	F. Enoch... ..	3 0
The Abbess. Song	W. H. Bellamy ...	3 0
O tell me not of sorrow ... ..	... ..	3 0
Sir Roland	Jessica Rankin ...	3 0
The Bird's Love Song	F. Enoch... ..	3 0
Star of the Valley	F. Enoch... ..	3 0

DUETS.

May. Duettino for equal voices ... ..	... ..	3 0
I wait to see the swallows come. Duettino for soprano and mezzo.	F. Enoch... ..	4 0
The melting of the snow. Duettino (Soprano and mezzo)	F. Enoch... ..	3 0
The Land of Dreams. Duettino for soprano and mezzo-soprano	F. Enoch... ..	4 0
On Como's Lake. Duettino for soprano and mezzo, or contralto.	F. Enoch... ..	4 0
Farewell. Duet for soprano and con- tralto	Bishop Heber ...	3 0
When the wind blows in from the sea. Duet for soprano and barytone...	F. Enoch	4 0
The wind blows fresh from the land. Duet for mezzo-soprano and barytone	F. Enoch... ..	4 0
O breathe ye, sweet roses. Duet (con- tralto and barytone)	W. Guernsey ...	4 0

TRIOS.

The Spirit of the Lake. Terzetto (for soprano, mezzo, and contralto)...	F. Enoch... ..	4 0
Princely autumn. (For two sopranos and mezzo-soprano)	W. S. Passmore... ..	4 0
The sunbeam. Trio (for soprano, mezzo, and contralto)	Jessica Rankin ...	4 0

QUARTETT.

The lady of the Lea. (For soprano, alto, tenor, and bass)	W. H. Bellamy ...	4 0
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10. YAWNING SONG (<i>Hermann</i>), "Yaw—aw"	3	0
10½. THE DREAM SONG (<i>Countess</i>), "We walked by the sea"	3	0
11. ARIA (<i>Countess</i>), "With amazement gaze I round me"	3	0
12. DUET. (<i>Countess and Hermann</i>), "Now that little matter's o'er"	3	0
13. RECIT AND SONG (<i>Lunastro</i>), "What sorrow dark and danger wait"	3	0
13½. The same in treble clef (in F)	-	-
14. SONG, "Nothing but a dream" (<i>Letty</i>), "Ne'er was mortal eye delighted"	3	0
15. DUETTINO (<i>Letty and Bridget</i>), "See here decked the toilet table"	3	0
15½. Also one note lower (in E flat)	3	0
16. SONG, "Two gifts" (<i>Count</i>) "Two gifts there are that fate bestows"	3	0
16½. Also two notes lower (in B flat)	3	0
17. THE SINGING LESSON (<i>Letty</i>), "Oh, good gracious, what a strange machine is that"	4	0
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